'The Doctrine of Magic Female Spirits'

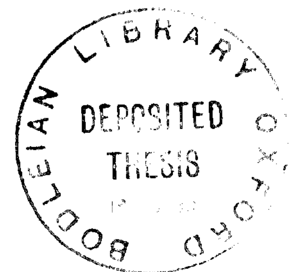
A critical edition of selected chapters of the *Siddhayogeśvarīmata(tantra)* with annotated translation and analysis

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by

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'The Doctrine of Magic Female Spirits' : A critical edition of selected chapters of the *Siddhayogeśvarīmata(tantra)* with annotated translation and analysis

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by Judit Törzsök, Merton College, Oxford

This thesis contains the first edition and annotated translation of twenty-three (of thirty-two) chapters of the short redaction of the *Siddhayogeśvarīmata,* the oldest scriptural source of the theological school known as the Trika of Kashmir and one of the earliest sources of the Tantric cult of mantra-goddesses and female spirits (Yoginīs).

The general introduction contains a discussion of the dating of the text, its two redactions and its place in the canon of the Vidyāpīṭha, which teaches the pantheon and cult of predominantly female deities.

The general introduction is followed by a study of the pantheon of the *Siddhayogeśvarīmata* and the rituals associated with its goddesses. It concludes that the cult of the three mantra-goddesses includes elements of the archaic worship of the so-called Eight Mothers (Aṣṭamātṛkāḥ), fusing it with the cult of Sarasvatī, the orthodox goddess of learning.

There follows a detailed analysis of the language of the *Siddhayogeśvarīmata,* contrasting its phonology, morphology and syntax with classical Sanskrit. Parallels in epic and Buddhist Hybrid Sanskrit and the possible linguistic influence of Prakrit and Apabhraṃśa are pointed out throughout.

Since only two manuscripts of the text are available, editorial policies and the role of parallels and emendations are discussed in detail before the critical edition.

In the critical edition three registers of apparatus report lacunae in the manuscripts, quotations and testimonia used for establishing the text and variant readings. Parallel passages from other edited and unedited Tantras have been used extensively in reconstructing the text from the poorly transmitted manuscripts. Editorial procedures are presented in endnotes.

Nine appendices are supplied: three contain editions of parallel passages from other unedited Tantras, two give transcriptions of some unedited portions of the *Siddhayogeśvarīmata*, one provides a comparison of two versions of the *Svacchandatantra* as linguistic evidence for tantric forms, and two identify and analyse citations attributed to the *Siddhayogeśvarīmata* in the *Prāyaścittasamuccaya* of Hṛdayaśiva (previously unedited) and in the *Tantrāloka* of Abhinavagupta.

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Introduction

I. General Introduction

1. The importance of the text

The Sanskrit text edited and translated here for the first time, the *Siddhayogeśvarīmata* or 'The doctrine of magic Female Spirits', is one of the demonstrably earliest scriptural sources in India in which the non-orthodox (non-Vedic / Tantric) worship of female deities predominates. It belongs to the tradition of the Trika ('Triad'), whose distinguishing marks include the central worship of three mantra-goddesses, Parā, Parāparā and Aparā, and which is the tradition followed by Abhinavagupta (fl. c. 975-1025 CE)[1], one of the most original exegetes in the history of Indian religious thought.

The text teaches first the principal mantras of the system, which are used in daily worship of the deities as well as at initiation and in rites of magic. It then describes the procedure of initiation in a rather dense way. The description of initiation also includes three ancillary topics: (1) the rules of conduct to be observed by initiates, (2) the way in which the worshipper is to transform his body into a deity or Female Power, and (3) the structure of the universe, whose different levels are governed by various groups of goddess-like figures known as Mothers. The main subject of the rest – about two thirds – of the text is various rites of magic which involves also the invocation and worship of the appropriate circle of deities / Female Powers and preceded by observances associated with the protection mantras. The last chapters contain information on the relation of the text to other traditions and on its mythical and allegedly oral transmission.

As the above summary shows, the *Siddhayogeśvarīmata* principally deals with ritual prescriptions and consequently its main interest is that it contributes to our understanding of ritual and the history of ritual in India. In addition to this, it contains important iconographic details of deities: it is the only text to give the detailed iconography of the three principal mantra goddesses of the Trika and it also has a remarkable passage on the iconography of the ferocious form of Śiva, Bhairava.

Moreover, its chapter 29 describing different categories of women recognised as embodiments of magic Female Powers can be shown to have served as textual source for the Buddhist tantras of Śamvara on the same subject. Thus, it is also an important

[1] On the dating, see Sanderson (1988:158). The Trika of Abhinavagupta's exegesis is of course different from the Trika of the SYM, but the latter is part of the former. On the evolution of the Trika see Sanderson (1988:164).

piece of evidence in establishing the dependence of Buddhist tantras on their Śaiva counterparts.[2]

Lastly, the language of the *Siddhayogeśvarīmata* provides us with an early and unpurified example of Aiśa Sanskrit[3] (Aiśa, i.e. the language of Śiva, who proclaims these texts and who is also called simply *īśa*, the Lord). This language evolved as the language of a certain group of tantric scriptures, especially – although by no means exclusively – as the language of scriptures usually dominated by or involving goddess worship, particularly in the earlier period of their formation[4]. It is based on Sanskrit with a number of deviations or changes which show the influence of the spoken languages of the time, influence of Prakrit and Apabhraṃśa. It seems that this peculiar language was also associated in a number of cases with the esotericism of the text: the more the language of the text differs from the classical Sanskrit of the orthodox, the more esoteric its teaching is. Although the Aiśa language is described in the easiest way by pointing out its deviations from standard or classical Sanskrit, it is not to be considered simply as 'bad Sanskrit', but as a language on its own right.

2. The title

The title of the text occurs in slight variations in the colophons and margins as *Siddhayogeśvarīmata*[5] and *Siddheśvarīmata*, while the name *Siddhāmata* (or *Siddhā/ Siddhātantra)* and *Yogeśvarīmata* also occurs several times in citations in the

[2] The textual dependence of a number of Buddhist tantras of Śamvara on Śaiva counterparts has been amply shown by Prof. A. Sanderson in a series of lectures in All Souls College, Oxford, Hilary term 1998. The parallel passages referred to above have also been identified by him.

[3] A useful description of deviations from Sanskrit is found in the edition by Goudriaan-Schoterman (1988:44-109), but their text, the *Kubjikāmata*, is probably much later than the *Siddhayogeśvarīmata*. Some other examples, such as that of the *Svacchanda*, must be treated with care, since the available editions follow the purified text adopted by the commentator of the text, Kṣemarāja. See also the Aiśa examples from the Nepalese manuscripts of the *Sārdhatriśatikālottara* (as opposed to the purified version of the critical edition) by Prof. Sanderson as given in Goodall (1998:lxvi ff.)

[4] This statement does not take all the problems of the question into account. On Aiśa usage in the scriptures of the Siddhānta, see Goodall (1998 : lxv-lxxi). The Bhairava tantras are also mainly written with many Aiśa forms, while some Śākta tantras such as the *Mālinīvijayottara* of the Trika have much fewer Aiśa examples than the *Siddhayogeśvarīmata*. On the argument that more Aiśa examples may show the antiquity of the text see the above cited work by Goodall. However, some Śākta tantras which are not among the very earliest, but are among the very esoteric ones – such as the *Jayadrathayāmala* or the *Kaulajñānanirṇaya* – also abound in Aiśa forms.

[5] The colophons, the text of the manuscripts as well as the *Tantrāloka* often cite the mistaken title *°yogīśvarī°* instead of *°yogeśvarī°*. The former seems wrong, for the word is used as a synonym for Yoginī, which can be paraphrased by 'Goddesses of Yoga' (*yogeśvarī*), but not by 'Rulers / Goddesses of Yogis' (*yogīśvarī*). The scribal confusion between -ī- and -e- is unexceptional, due to the similarity of the two vowels in pronunciation. However, it must be noted that this confusion probably dates quite early, and already Jayaratha seems to understand the title in this form. For he reads *yogīśvaras* in *Tantrāloka* 2.43d and glosses it as follows: ... *yoginām apīśvaraḥ syād ity arthaḥ*. Nothing implies that Abhinavagupta read *yogīśvara* instead of *yogeśvara* here.

Tantrāloka.[6] The first element – *siddha* – is certainly used in the adjectival sense. Its primary meaning is 'perfect' or 'perfected / accomplished', which can be applied to the following noun denoting Female Powers or Yoginīs *(Yogeśvarī)*, or alternatively, to the doctrine (*mata*) itself. However, in the context of this tantra, *siddha* seems more likely to refer to supernatural powers known as Siddhi-s, and means 'magic' or 'conducive to magic'[7] – again possibly referring to the Female Powers, or / and the doctrine itself.[8]

Yogeśvarī meaning '[female] master of Yoga' denotes the same as Yoginī. Without dwelling on the subject of the etymologies and meanings of Yoga, I think the word Yoginī or Yogeśvarī is not necessarily intended to convey that these sometimes witch-like female spirits or goddesses have any particular relation to certain classical yogic practices. Instead, the word probably refers to the similarity of supernatural effects traditional Yogins can obtain (such as being infinitely small large, strong etc) and powers the Yoginīs of this system can bestow. This is a tentative interpretation of the word I have met neither in the primary nor in the secondary literature on the subject. However, the presumption that yogic practices do not necessarily play a crucial role here[9] is also confirmed by the fact that alternative names or categories of these Female Powers are *śākinī, ḍākinī* etc.[10]

Thus, among the various possible translations of the title, the most probable is 'The doctrine of female spirits endowed with supernatural powers'. Since our text uses the

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6 The *Tantrāloka* uses the full title *Siddhayogeśvarīmata* on several occasions, e.g. in 2.41, 3.220, 9.7, 11.81, 15.321 etc. and *Yogeśvarīmata* once in 28.61. *Siddhāmata* occurs in 7.40, 15.157 among others, while its variations (*Siddhā / Siddhātantra*) in 1.243, 8.41 etc. On the full list of occurrences, see N. Rastogi's introductory first volume to the edition of the *Tantrāloka*, p260 and p264 and Appendix 8 of this edition. It seems that the simple designation or title 'Mata' never refers to the *Siddhayogeśvarīmata*, although Jayaratha wrongly takes it as such ad 15.156cd-157ab. It is possible that Abhinavagupta deliberately avoided such an ambiguity or ground for confusion between the doctrine of the tantric Trika represented by the *Siddhayogeśvarīmata* and the anti-ritualist Mata. Moreover, it seems also unlikely that he used Mata to denote the *Picumata-Brahmayāmala*, although there are arguments to prove the opposite (see e.g. Sanderson 1986:184). For evidence that Mata does not denote the SYM, see Appendix 8.

7 This is perhaps also confirmed by the fact that on three occasions N wrongly writes Siddhi° for Siddha° in the colophons, possibly understanding them to be synonymous. See Apte's definition 19 of *siddha*: 'endowed with supernatural powers or faculties'.

8 That the adjective Siddha° probably belongs to the Yogeśvarī element rather than to °*mata* (doctrine) can be supported by a parallel expression often used to denote the practitioner: *siddhayogī* (used e.g. in 7.28a). By extension, the doctrine of these Yoginīs is of course also conducive to supernatural effects.

9 This statement does not imply that Yoga is not important for the attainment of supernatural faculties; yogic practices in fact play an important role in the manipulation of the external world through that of the internal. However, Yoga is practiced by the Sādhaka and not by the Yoginīs, therefore I doubt that Yoga and Yoginīs should be directly associated. Nevertheless, it is possible that they are indirectly linked as assumed above, both being conducive to supernatural effects, possibly through yogic practices.

10 Mention must be made of the fact here that while the short recension of the SYM has practically no teaching on Yoga, the long recension cited in the *Tantrāloka* seems to have had sections on yogic topics; see e.g. the citation ad *Tantrāloka* 25.19-21ab on the topic of *nāḍīcāraṇa* and the mention of Kuṇḍalinī in the citation ad *Tantrāloka* 3.220-225. This, however, does not contradict the interpretation of the word Yoginī above.

first word, *siddha*, as a verse-filling adjective fairly often, the title simply refers to 'the teaching of female powers / spirits'.[11]

The text is in fact both a doctrine expounding the nature and rites of these spirits (the teaching about Yoginīs) and a teaching bestowed and transmitted by them (teaching by these Yoginīs), as the last chapters of the text explain.[12]

3. The two recensions

Comparing our manuscript evidence (both of Nepalese origin) of the *Siddhayogeśvarīmata* with citations in the *Tantrāloka*, it must be concluded that we have a different, shorter recension than that of the Kashmirian exegetes[13]. There is evidence of two kinds for establishing the existence of two recensions.

Firstly, there are some citations which can be identified in our Nepalese recension, but which differ slightly from their versions as cited in the *Tantrāloka*. In cases where only a few words differ, one may presume that the quotation in the *Tantrāloka* is not fully precise or that its language is purified if the Nepalese version has more Aiśa elements[14]. However, the order and number of lines in the citations are also sometimes different from the Nepalese recension.[15] This fact shows that other small differences may also derive from original differences between two existing recensions.

Secondly, there are a number of quotations which are missing from our Nepalese recension, sometimes to such an extent that even the topic is left unmentioned. One of several examples is the list of forty Yoginīs associated with the syllables of the Parāparā mantra, given by the commentator, Jayaratha, *ad Tantrāloka* 30.25-26; another is the

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[11] This is then synonymous with the alternative title *Yogeśvarīmata* and ultimately with *Siddhāmata*, the latter paraphrasing *Siddhayogeśvarī°* with the feminine adjective Siddhā. On the further alternatives of the title, see subsection 4 on the place of the SYM in the Śaiva canon.

[12] I have not distinguished above between the alternative titles *°mata* and *°tantra*, for both words mean 'doctrine', and their use usually depends on the position of the title in the verse – *°tantra* is used in odd and *°mata* in even *pādas*, the latter being much more frequent. (See. e.g. *°mate / °mataṃ* in 3.49d, 3.51b, 3.53d, 8.4d, 22.38d, 29.3d, 29.14b, 29.19d; and *°tantram* in 31.13c, 32.4a) The colophons show the same alternation, using *°mata* nineteen and *°tantra* four times. I have used a combination of these titles as the title of the thesis in order to include the most common form ending with *°mata* while indicating the group of scriptures to which it belongs, Tantra. The same compounded title was used in the edition of the *Kubjikāmata(tantra)*.

[13] This fact was first remarked in Sanderson (1990:31). For a detailed discussion of all the passages, see Appendix 8. In the present discussion I cite only some representative examples of differences and similarities.

[14] This seems to be the case with SYM 1.12-13 cited *ad Tantrāloka* 11.81-82.

[15] See e.g. SYM 6.26-31 as reproduced by Jayaratha *ad Tantrāloka* 15.333-334, cited in the apparatus *ad loc*. In this case the Nepalese recension seems slightly longer. See also the description of the transmission of the Tantra (*āyātikrama*), which is summarised in 3 verses in a short chapter in our recension (chapter 32), while the citations by Jayaratha ad *Tantrāloka* 36.1-10 give a much more detailed account comprising about 23 verses. However, the two accounts are not unrelated, both mentioning Bhairava, Bhairavī, Svacchandabhairava, Garuḍa, Śukra and Rāma. For a comparison, see testimonia *ad loc*. and Appendix 8.

detailed description of the universe cited throughout chapter 8 of the *Tantrāloka*, or a fairly long passage on the desireable characteristics of a human skull as a container of alcohol.[16] The differences between the passages in the Nepalese recension and the citations also show that the style or way of narration of the longer recension of the *Siddhayogeśvarīmata* was different, giving more detailed descriptions, and it was perhaps less cryptic on ritual prescriptions[17].

The existence of the two recensions, a shorter Nepalese one and a longer surviving in citations by Kashmirian authors, raises the question of their relative dating. There are arguments for the earlier dating of both recensions.

The fact that the Nepalese one is shorter suggests that it is primary, for in the large majority of cases of textual transmission in India, texts have become much longer rather than shorter, especially scriptures of tantric and purāṇic type. However, there are examples for compressing texts at a later date, such as the history of the various recensions of the *Kālottaratantra*[18]. Consequently, the argument concerning length cannot be decisive in either way without additional supporting evidence.

Another argument for the earlier dating of the shorter, Nepalese recension is that early Nepalese palm leaf copies of tantras seem to preserve earlier versions in general, and are more faithful to their originals, as in the case of the *Svacchandatantra*.[19] Although both our manuscripts of the *Siddhayogeśvarīmata* are relatively recent ones, one of them is most probably the transcript of an early palm-leaf manuscript, which was still available at the beginning of this century.[20] However, this argument can be opposed by the fact that the earliest citations are nevertheless those in the works of Kashmirian exegetes, which would support the primacy of the longer recension.

The available evidence in support of the primacy of the longer version seems stronger, yet the relative dating of the recensions needs more decisive evidence. However, this relative dating unfortunately may not help in determining the date of the original, which is discussed below.[21]

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16 *Tantrāloka* and *-Viveka ad* 27.25-28b.

17 See e.g. the detailed instructions attributed to the SYM to draw a maṇḍala in *Tantrāloka* 31.155-163. Note, however, that Jayaratha does not cite the SYM here, although Abhinavagupta seems to be drawing on this text. It is also possible that at this point Abhinavagupta uses an anonymous manual unavailable for the commentator (see the reference to a Kulapaddhati in SYM 8.12b) or that he bases the description on oral instruction, for Jayaratha states only that Abhinavagupta teaches the ritual prescriptions of the SYM (*tam eva vidhim āha*), but does not use any expression to indicate that we deal with a citation or a paraphrase of the SYM (such as *tam eva grantham paṭhati*).

18 See the introduction in N.R. Bhatt's edition of the *Sārdhatriśatikālottara* (1979:xi).

19 For a comparison of the two recensions of this text, see Appendix 5. The Nepalese version seems to be primary to that used (and perhaps sometimes also slightly purified) by its Kashmirian commentator, Kṣemarāja.

20 On the manuscripts, see introduction to the edition.

21 I suppose that even if additional evidence comes to light, it is very unlikely to be in the form of extensive citations from a very early date, which would change the *termini* discussed below.

4. The date of the *Siddhayogeśvarīmata* and its place among the tantras

The dating of the *Siddhayogeśvarīmata* is as difficult as that of other scriptural sources, since it was in the interest of its authors to conceal any reference to the date of composition, and to present the text as eternal and thus undatable revelation.[22] Consequently, dating is possible only on the basis of citations and on the basis of relative dating according to its relation to other tantras.

The *Siddhayogeśvarīmata* must precede the *Mālinīvijayottara*, the basis of Abhinavagupta's exegesis, since the *Mālinīvijayottara* itself states that it derives from the *Siddhayogeśvarīmata*. More precisely, it claims to be a shorter version of the original*Siddhayogeśvarīmata*, and also mentions that the *Siddhayogeśvarīmata* consists of ninety million verses.[23] We do not need to presume that a text of this improbable length ever existed, for the length of tantras is often exaggerated, partly because this exaggeration is a way to express the recognition of their importance, and partly because it is meant to convey that we in the present decadent age, in the *kali yuga*, have only an inferior version of what was considerably longer and thus superior in aeons past. In the case of the *Mālinīvijayottara*, the assertion that the 'original' Tantra known to Bhairava was reduced several times is also a way of expressing the redactional independence of the *Mālinīvijayottara* itself.

The long recension of the *Siddhayogeśvarīmata* cited by Jayaratha also contains an account of how the text became reduced in the transmission, having 'only' 78125 verses by the time it reached the world of mortals[24]. Thus, the *Mālinīvijayottara* 's statement may simply be understood to convey that it regards the *Siddhayogeśvarīmata* as an older and more prestigious tradition and / or text to which it wishes to attach itself.[25]

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22 On the anti-historicism of Vedic revelation as a model and the Mīmāṃsā see Pollock 1989. Anti-historicism with reference to the Tantras is discussed in Sanderson (1997:14), mentioning also the device of 'prophecy' (by Bhairava) as a way round the difficulty of referring to events.

23 In fact, the *Mālinīvijayottara* says that it is the short version (counting twelve thousand verses) of the *Mālinīvijayatantra* consisting of thirty million verses, and that this *Mālinīvijaya* was comprised from the ninety million verses of the *Siddhayogeśvarīmata*: *siddhayogeśvarītantraṃ* (°eśvarī° *corr.* : °īśvarī° *ed.*) *navakoṭipravistaram // yat tvayā kathitaṃ pūrvaṃ bhedatrayavisarpitam / mālinīvijaye tantre koṭitritayalakṣite // yogamārgas tvayā proktaḥ suvistīrṇo maheśvara / bhūyas tasyopasaṃhāraḥ prokto dvādaśabhis tathā // sahasraiḥ so 'pi vistīrṇo gṛhyate nālpabuddhibhiḥ / Mālinīvijayottara* 1.8c-11b

24 The passage is cited ad *Tantrāloka* 36.1-7ab, after which another passage is also cited by Jayaratha, which gives the names of eight large units with the number of Ślokas they contain. I have not been able to interpret the whole passage with certainty; but it is clear that the following number of verses are attributed to six of the sections: Pāda 50, Mūla 100, Uddhāra 200, Uttara 400, Kalpa 1000, Kalpaskanda 2000; the Bṛhaduttara seems to have 100 akṣaras (understand for Ślokas?) and the Saṃhitā 14,062 (?). The alleged total is then probably 17,912 verses, which is still about eighteen times more than the number of verses in the short recension.

25 There are several other passages where the *Mālinīvijayottara* refers to the *Siddhayogeśvarīmata*. (See *siddhayogeśvarīmate* / *°matam* 15.47d, 17.33b, 18.38d, 19.48d, 23.37d; *siddhayogeśvarītantre* 22.18c;

Since the *Mālinīvijayottara* was probably known to the Saiddhāntika Sadyojyotis[26], who probably predates Somānanda (fl. c. 900-950 CE)[27] considerably, it may be presumed that the *Mālinīvijayottara* was composed before 800.[28] The only *terminus ante quem* we can establish is this date, for it would be too hypothetic to attempt to determine how much time is needed for the composition and the acceptance of a scripture. However, it may not be too far-fetched to presume that the *Siddhayogeśvarīmata* – or its long recension – was probably composed around the seventh century CE. As the *terminus post quem* would be even more hypothetic, no attempt has been made here at its determination[29].

As to the relation of the *Siddhayogeśvarīmata* to other tantras, it considers itself to belong to the Bhairava branch as one of the colophons shows[30] and the text itself mentions on several occasions[31]. This also implies an opposition to the less esoteric branch of the Śaiva scriptures, to the Śaiva Siddhānta.[32] Moreover, the

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yoginīmate 22.26d) It is difficult to decide if all these references are genuine or not, especially because they may involve passages missing from the short recension. However, I suspect that a number of them serve only to re-assert the above mentioned attachment of the *Mālinīvijayottara* to the SYM (references in the context of Dhāraṇās seem particularly suspect, for the SYM does not seem to contain much about yogic practices of this kind).

26 See Goodall (1998:lxxv), based on evidence adduced by Prof. Sanderson and by Diwakar Acharya. *Mokṣakārikā* 1b < *Mālinīvijayottara* 1.17d; *Mokṣakrikā* 1c < *Mālinīvijayottara* 1.18a; *Mokṣakārikā* 2b < *Mālinīvijayottara* 1.25d; *Mokṣakārikā* 72c-73b < *Mālinīvijayottara* 1.18c-19b. Prof. Sanderson has also identified a citation of *Mālinīvijayottara* 2.60 without attribution in Sadyojyotis's commentary ad *Svāyambhuvasūtrasaṃgraha* 3.11, p. 73 line 8. He has also proposed that Sadyojyotis's use of the terms *pralayākala* and *vijñānākala* derives from the *Mālinīvijayottara* (cited in Goodall 1998: 184, note 71). In spite of the above evidence, Prof. Sanderson has pointed out that all these citations and parallels may also have come from the longer redaction of the *Svāyambhuvāgama*, whose short redaction under the title *Svāyambhuvasūtrasaṃgraha* shows several other parallels with Trika scriptures (see e.g. parallels cited from *Svāyambhuvasūtrasaṃgraha* chapter 21 ad SYM chapter 10)

27 See Sanderson (1988:158)

28 This date can be pushed back with the dating of Sadyojyotis. It has been remarked recently by Prof. Sanderson and Dr Isaacson that Sadyojyotis does not attack Dharmakīrti on the question of the existence of Ātman in the *Nareśvaraparīkṣā*; therefore he must have lived before Dharmakīrti became well-known and famous so as not to be negligible in such discussions. This means that Sadyojyotis's date may be pushed back as far as around 700 or possibly even earlier; and thus the *Mālinīvijayottara* can perhaps be dated before that date.

29 The date may be established on the basis that all tantric literature must postdate the Pāśupatas including Kauṇḍinya, who is hypothetically placed in the fourth century. However, since Kauṇḍinya's dating has not been established with certainty, this *terminus post quem* is very speculative. More decisive evidence has been put forward in Sanderson (1997:3-4), arguing that the adoption of elements of Greek astrology in early Śaiva texts (signs of the zodiac, weekday etc.) shows that they cannot be dated earlier than the fourth century AD.

30 This is the interpretation of the odd colophon to chapter 21 I propose, which has *Bhairavavīrasaṃhitā* as the title (scripture of the Bhairava heroes ?). I suspect that it may preserve the remnant of an older form of the colophons, which probably referred to the fact that the SYM was a Bhairava tantra. See the colophons of the *Tantrasadbhāva*, which state that the text belongs to the Bhairava branch, and to the Vidyāpīṭha within that branch: *iti bhairavasrotasi mahātantre vidyāpīṭhe saptakoṭipramāṇe śrītantrasadbhāve ... paṭalaḥ*

31 See 1.19 (implicitly), 32.6 and 32.13, the latter two passages attaching the text to the *Svacchandatantra*, which then most probably predates the SYM.

32 That this opposition is more important in the SYM than that between Bhairava Tantras and the Vidyāpīṭha is clear from 1.19. On a definition of the Siddhānta, see Sanderson (1988:136) and (1992: 282-287). The latter applies to the developed form of the Siddhānta rather than to the scriptural level.

Siddhayogeśvarīmata claims to belong to the Vidyāpīṭha (32.5), to 'the Collection of Female Mantras', which is the branch where the worship of mantra-goddesses comes to the foreground. Within this branch, it knows of the Union tantras (Yāmala tantras, listed in 29.17d-18 and said to belong to the Right Current by the *Jayadrathayāmala* cited ad loc.), whose principal cult is that of Bhairava and his consort, as the 'Frightening Lord of the Skull' and the 'Furious Goddess of the Skull'. Other tantra titles include those of the Left Current of the 'Seat of Female Mantras' (an exact parallel to the *Jayadrathayāmala*'s list) and a number of others which probably belonged to the Middle Current. From the testimony of the *Jayadrathayāmala* it seems that the SYM was part of the Right Current of the Vidyāpīṭha. The SYM, however, does not divide the Vidyāpīṭha into different currents.

Below I have reproduced a table and some words of explanation from Sanderson (1988:137), which shows the place of the Trika[33] – and thus that of the *Siddhayogeśvarīmata* – within the Śaiva scriptures. 'Whatever is above and to the left sees whatever is below and to the right as lower revelation. [...] As we ascend through these levels, from the Mantrapīṭha to the Yāmala-tantras and thence to the Trika and the Kālī cult, we find that the feminine rises stage by stage from subordination to complete autonomy.'



While the SYM mentions only the *Svacchandatantra* from what is below the Vidyāpīṭha[34], it gives a list of titles of the Vidyāpīṭha, which runs parallel to the list of

For the occasional overlapping of doctrine and practice between the Siddhānta and the Bhairava branch at the scriptural level, see examples in Sanderson 1985b.

33 The surviving tantras of the early (non-kaula) Trika – the SYM, the *Mālinīvijayottara* and the *Tantrasadbhāva* – do not use the term Trika to refer to themselves, nor is this term mentioned in early lists of the Vidyāpīṭha. Sanderson (1990:31) cites the *Kularatnoddyota* (Fol. 79r) which defines the Trika as having the three mantra goddesses (Parā, Parāparā and Aparā) and the two alphabet deities (Mālinī and Śabdarāśibhairava/ Mātṛkā). It may be concluded that the term was coined after the basic texts and the system of the Trika became popular, and in particular after it produced a number of scriptures which needed to be subsumed under a single title.

34 The reference to the 64 divisions in 29.19 seems to imply that the SYM knows about the 64 canonical Bhairava Tantras (although the reference itself is ambiguous), but it does not mention any other than the *Svacchanda*.

the *Jayadrathayāmala*[35]. These two and the *Brahmayāmala*'s list are summarised in the table below, for all three are demonstrably early tantras of the Vidyāpīṭha[36] and their lists may help in establishing a relative chronology. The classification into Currents (*srotas*) has been adopted from the *Jayadrathayāmala*. The *Brahmayāmala* mentions this categorisation, but does not apply it to the titles within the Vidyāpīṭha.[37]

Titles common to at least two texts have been highlighted in bold type. Asterisks signal that the title also occurs in the list of the *Śrīkaṇṭhīyasaṃhitā*, which divides them into Left and Right[38]. The place of the *Śiraccheda / Śirohṛta* is ambiguous in the *Jayadrathayāmala*, which identifies itself with it and classifies it under the left as well as belonging to both Left and Right. The table reflects this inconsistency.[39]

	JRY	SYM	BY
Right	**Sarvavīra**	**Vīrākhya**	(Mantramālinī)[40]
	Triśūla / SYM*	**Siddhasāra**[41]	**Siddhā**[42]
	Pañcāmṛta/ Śrīcakra	**Pañcāmṛta***	(Prapañca*yoginījāla)
	Viśvādya	**Viśvādya**	(Aghoreśī)
	Yoginījāla*(-śamvara)	**Yoginījāla***	**Yoginījāla***
		Kālākhya	(Aghoreśvarī)
		Khecara	(Krīḍāghoreśvarī)

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35 The *Jayadrathayāmala*'s passage is cited as a close parallel in the apparatus ad SYM 29.15-19.

36 As Prof. Sanderson has shown, all three are quoted in the *Tantrāloka*. For the SYM, evidence has been shown in the apparatus; for the *Jayadrathayāmala* (cited usually as *Tantrarājabhaṭṭāraka*) see e.g. *Tantrāloka* and *-viveka ad* 29.100ab and *Jayadrathayāmala* 4th *ṣaṭka* (A 151.16) fol. 149r8-9, fol. 216v3 ff. For the *Brahmayāmala*'s identification see e.g. Goudriaan and Gupta (1981:42). For the *Brahmayāmala* Sanderson 1997:2 note 4 shows the *terminus ante quem* to be much earlier, since this text is mentioned in the original *Skandapurāṇa* preserved in a manuscript dated 810 AD. See also Adriaensen-Bakker-Isaacson (1998:4) footnote 9.

37 For the passage see Appendix 9. Titles in the *Brahmayāmala* below have been aligned with the possible parallels in the other two texts. If they are unlikely to denote the same text, they are in brackets. The order of enumeration thus has not been kept, but it has been respected for the other two texts. Note that the *Brahmayāmala* classifies eight Bhairava Tantras headed by the *Svacchanda* under the Vidyāpīṭha. This may show the close relation of early Vidyāpīṭha texts such as the SYM with the *Svacchanda*; but it is also likely to be due to the conflation of the list of tantras coming from the Southern (Dakṣiṇa) face in other classifications (see e.g. Hanneder 1996:19), and the list of the Right Current (Dakṣiṇa-srotas) in the Vidyāpīṭha. The former comprises the Bhairava Tantras, while the latter has the Yāmala Tantras according to the *Jayadrathayāmala*. This confused state of the list is also seen when the texts of the Left Current of the Vidyāpīṭha are mentioned after the Siddhānta Tantras, thus separated from the list of other Vidyāpīṭha texts.

38 A long passage from the lost *Śrīkaṇṭhīya* is cited in Takṣakavarta's *Nityādisaṃgrahābhidhānapaddhati*, and has been identified by Prof. Sanderson. Within this passage, the section on the sixty-four Bhairava tantras is also cited in the *-Viveka ad Tantrāloka* 1.18. The full passage has been transcribed in Hanneder 1996: Appendix A2. Some titles occur several times, and their order and alleged relation to each other is often very different from what may be inferred from the other three sources, therefore I have only indicated the occurrence of a title.

39 As Prof. Sanderson has shown, the first ṣaṭka of the *Jayadrathayāmala*, which is alternatively called *Śiraccheda*, preserves something of a probably earlier Vāmatantra. See e.g. Sanderson (1990:214). The alternative names in the *Jayadrathayāmala* for some texts – such as *Triśūla* for the SYM – can be identified because the two lists in which they occur run parallel.

40 This may refer to the *Mālinīvijayottara*, and it is worth noting that this title follows the SYM (called *Siddhā*) immediately in the *Brahmayāmala*.

41 The SYM itself states in 32.5c that it has an alternative name *Sāra*.

42 This title is also used for the SYM by Abhinavagupta in *Tantrāloka* 31.155a.

	Vidyābheda (Śirohṛta)	Sādhana[43] Savara Tilaka* **Hṛdaya** **Vidyāpīṭha**	(Lākinīkalpa) (Mārī) (Mahāmārī) **Yoginīhṛdaya**[44] **Ugravidyāgaṇa**[45] (2 Bahurūpa-s) (Aghorāstra)
Left	**Śiraccheda*** **Mahāsaṃmohana*** **Nayottara*** **Mahāraudra**	**Śiraccheda*** **Mahāsaṃmohana*** **Nayottara*** **Mahāraudra**	**Sanmoha*** **Nayottara*** (Bhavā[46] Śaukra*)
Right	**Rudrayāmala**[47]* **Brahmayāmala*** **Viṣṇuyāmala*** **Skandayāmala*** **Aumayāmala** (Śiraccheda)	Rudrayāmala* Brahmayāmala* Viṣṇuyāmala* Skandayāmala* Umāyāmala	**Rudrayāmala*** **Brahmayāmala*** **Viṣṇuyāmala*** **Skandayāmala*** Yamayāmala Vāyuyāmala Kuverayāmala Indrayāmala Svacchandabhairava* Krodhabhairava* Unmattabhairava* Ugrabhairava Kapālībhairava* Jhaṃkārabhairava Śekhara[bhairava] Vijayabhairava*

Only three of the above titles have survived, none of which has been edited so far: the *Śiraccheda* (in the *Jayadrathayāmala*), the *Brahmayāmala* and the SYM. While the first is probably a later version of the original, the latter two have been identified with certainty. However, the *Brahmayāmala* seems to be the only text to have survived in the same redaction as that available for the Kashmirian exegetes. The presence of these Tantras in all lists pre-dating the Kashmirian exegetes shows that they are likely to be the earliest scriptures of the Vidyāpīṭha, which implies that the SYM is probably the

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43 The titles *Sādhana* and *Savara / Śavara / Śabara* may be understood as one single name *Śabarasādhana*.

44 This is, of course, not identical with the well-known *Yoginīhṛdaya* of the Tripurasundarī cult. (See Sanderson 1988:158)

45 This text may well be different from the *Vidyābheda/ °pīṭha* in the other two lists.

46 Prof. Sanderson emends this word to *tathā*. Thus the text reads: *tathā caiva nayottaram / śaukraṃ caiva tathā proktaṃ vāmasrotād vinirgatam.*

47 This title seems to have been become extremely popular in two ways. Some later Kaula Trika texts, such as the *Vijñānabhairava* and the *Parātriṃśikā* attach themselves to this tantra; and while no demonstrably ancient text has survived under this title, there are dozens of more or less recent 'remakes' of it found in libraries throughout India.

earliest scripture of the Trika[48]. If the position of the titles on the lists is significant – such as, it seems, it is in the case of the canon of the Siddhānta[49] – then the SYM – or its long recension – may be the earliest surviving scripture of the Vidyāpīṭha.

5. Summary of the edited chapters

The following brief summary is intended to give some orientation to the reader. The text is written in the usual form of a dialogue between Bhairava, who expounds the doctrine, and the Goddess, who asks questions and at times summarises what has been taught.

Chapter 1 starts with the question of the Goddess, who asks Bhairava why the mantras do not function as they should. Bhairava replies that they lack their inner vigour, which he has hidden from the unworthy, but will reveal in the subsequent chapters.

Chapter 2 first describes the guru and lists the signs he is supposed to show when 'possessed' by the Power of Rudra. This is followed by the exposition on the three kinds of Powers / Female Spirits who rule the world. They are equivalents of the three main mantra-goddesses, who are briefly mentioned at the end of the chapter, and their function and character echo the theory of three Guṇas in the Sāṃkhya: Sattva (white/benevolent), Rajas (red/passionate) and Tamas (dark/malevolent).

Chapter 3 gives the Mālinī-code, i.e. the parts of the body of the Alphabet Goddess identified with letters of the Sanskrit alphabet. From verse 23, the chapter teaches the Parāparā, Aparā and Parā mantras with the Mālinī code. The last verses promise various supernatural effects for those who know the mantras and recite them.

Chapter 4 describes the so-called ancillary mantras, whose principal function is the protection of the practitioner.

Chapter 5 teaches the mantras of the Guardians of the Directions.

Chapter 6 is entitled 'the Samayamaṇḍala', the maṇḍala used at the Samaya initiation, by which people are accepted in the particular Śaiva community. The description of the maṇḍala includes the detailed visualization of the three principal mantra goddesses (verses 19-27), which is preceded by the concise teaching of purificatory rituals. The visualisation of the deities is followed by internal and external worship – the latter includes offerings of human flesh and wine. From verse 36, the disciple is called in and his body is purified. He is lead to the maṇḍala blindfolded, and casts a flower on it. His

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[48] On the relation of the *Siddhayogeśvarīmata* to other texts of the Trika, see Sanderson (1995:23ff) and Sanderson (1988:140ff).

[49] See Goodall (1998:lxxiii) '...the relative order the lists imply of the few listed Siddhāntas that do survive seems not incompatible with the other internal evidence gathered here for relative dating'. This principle, however, cannot be applied here with much certainty, for we have very few texts surviving from the early lists of the Vidyāpīṭha.

initiation name is determined by the place on which the flower falls. The chapter ends with a number of rules to be observed, which are given to the initiates after the ritual (verses 45-54). The closing lines (55-57) probably refer to the topic of the following chapter.

Chapter 7 lists the main events of initiation proper (*dīkṣā*), which ensures success in magic and / or final release. The purification of the levels of the soul, which are equated with the levels of the universe, is performed by three purifications (verses 7-9). The practitioner is joined to the highest (transcendent) level, if he wants to attain final release; he is joined to one level below if he intends to enjoy wordly success (verses 15-16). From verse 19, the guru is prescribed to teach the transformation of one's body into Bhairava (made up of female powers) according to this system, and this gives the opportunity to describe this procedure in detail. From verse 33, various supernatural effects are mentioned and attributed to the mantra goddesses.

Chapter 8 is also on initiation. It touches a number of topics very briefly – sometimes repeating what has been said in the previous chapter – and gives additional details on the performance of this rite. It seems that this chapter and chapter 7 are complementary, and the two are meant to be put together in order to have all the details. Verses 9-13 mention the initiation maṇḍala (different from the basic Samaya one described in chapter 6), and from verse 28 we are given a miscellaneous list of Mothers, which provides some evidence to determine the number and names of the levels of the universe (Tattvas) according to this doctrine. The closing part of the chapter is on the number of fire-rituals, but the last verses have only survived in fragments.

Chapter 9 is very fragmentary, therefore I have relegated its transcription to Appendix 1. It was clearly written on fire-offerings, and the last verses, which have survived somewhat better, list a number of substances to be offered.

Chapter 10 teaches observances associated with the ancillary mantras, to be performed before starting a ritual to obtain supernatural powers. The observances are reminiscent of Pāśupata and Lākula ones.

Chapter 11 is about the visualisation of the white mantra goddess, Parā, bestowing immortality and securing welfare.

Chapter 12 prescribes another visualisation of the same goddess, who this time promotes eloquence and learning. From verse 13 an alternative is given to this practice, which involves a vegetarian observance.

Chapter 13 gives the details of the invocation of Yoginīs at night in a cremation ground, who bestow supernatural powers. The associated mantra is that of Parāparā; and some of the blood-drinking Yoginīs have animal-heads.

Chapter 14 is a very brief teaching about the way in which the power of the mantra goddess Aparā can be obtained, with a cremation-ground observance.

Chapter 15 is another brief passage on an observance of Parā, who bestows various supernatural powers on the practitioner.

Chapter 16 summarises the previous chapters in the Goddess's words, and then teaches another alphabet code, that of Śabdarāśibhairava. The letters are equated with parts of the body of this deity (verses 13-31), who is then worshipped in the middle of a circle in a cremation ground, surrounded by eight goddesses and seated on the corpse of Sadāśiva. The eight goddesses seem to be ectypes of the eight Mothers (Aṣṭamātṛkā-s) representing consonant-groups in the Sanskrit Alphabet (verses 41-43). The consort of the Alphabet-Bhairava in the middle is Parā, but verse 51-52 give alternatives, according to which the other two mantra goddesses can be worshipped in the same way.

Chapter 18 describes three alternative ways in which the mantra goddess Parāparā can be worshipped, with her eight Yoginīs (verses 2-8, 9-17 and 18-23). Verses 24-25 mention different kinds of fire-offerings (ranging from sesame to human flesh), and the last three verses again mention supernatural powers practitioners can obtain.

Chapter 19 teaches similar practices, but concentrating on Aparā and her retinue of three goddesses (mentioned in 10-11), visualised on a flaming, red wheel. Verses 17-18 mention that the practice can be performed by householders as well as by ascetics, and by women as well as by men. The alternative rite, described from verse19, is probably meant only for ascetics. From verse 20, various fire offerings are described (including various meats, human flesh and vegetarian offerings) with a list of supernatural powers they are supposed to promote.

Chapter 21 lists deities to be worshipped at certain times of the year. Up to verse 29, a circle of deities of the twelve months is taught. From verse 30 till the end, twelve-spoked circles with deities representing the six seasons are described. They are enumerated for each of the four aeons (*yugas*) differently.

Chapter 22 is similarly enumerative up to verse 24, listing Yoginīs of the four aeons and giving some of their characteristics. From verse 25, the text gives a very picturesque description of a circle of frightening Yoginīs on a red wheel in the middle of an ocean of blood, who are churning the Nectar of Immortality in the middle of the wheel. The last two verses emphasise that this doctrine should be kept secret.

Chapter 29 is mainly concerned with the typology of women who can be recognised as Yoginīs, and gives instructions to practitioners on what is to be done if they are met with. This is preceded by a short categorisation of supernatural powers into three (8-11), and a list of other scriptures (15-19) recognised by the *Siddhayogeśvarīmata*. The

Buddhist parallel, which can be shown to depend on the *Siddhayogeśvarīmata*, is edited in Appendix 3.

Chapter 30 shortly describes a meeting with a Yoginī, who can supply the 'magic substance' (mingled sexual fluids), and gives twelve mantra syllables to use with 'worldly Mothers'.

Chapter 31 explains that mantras are awakened by the laughter of Bhairava, and thus they become effective. The sixteen vowels (parallel to the digits of the moon) to be worshipped are listed.

Chapter 32 summarises the mythical transmission of the text, originating from Bhairava and revealed in this world by Rāma.

II. Goddesses and their supernatural powers
(*Bhedatraya* in the *Siddhayogeśvarīmata*)

The *bhedatraya* or threefold division is a characteristic that has been attributed to the *Siddhayogeśvarīmata* both by the *Mālinīvijayottara* and the *Jayadrathayāmala*. In this study, first I intend to investigate what the threefold division means in the *Siddhayogeśvarīmata*. I shall give examples of the way in which it permeates various levels of the doctrine and the practice, namely the visualization of the three goddesses (1), the characterization of various abstract forces that govern the universe (2), the classification of female spirits (3) and the classification of supernatural powers (4). Then I hope to demonstrate that in spite of the existence of this triadic pattern – which seems to be based on the three principles, Sattva Rajas and Tamas of the Sāṃkhya – the doctrine of the *Siddhayogeśvarīmata* is in fact the result of the fusion of *two* opposite streams: one that attempts to subjugate and control impure forces related to the cult of the Eight Mothers, and another that mainly conforms to orthodox Hindu norms of purity adopting in its cult the orthodox goddess, Sarasvatī. Finally, I will argue that this syncretism or inclusivism – which is present already at this early scriptural level of the Trika – has relevance and importance primarily for Sādhakas, aiming at the attainment of various supernatural powers through controlling *all* domains and powers acting in the world.

The *Mālinīvijayottara*, which claims to be a shorter version of the *Siddhayogeśvarīmata*, mentions two facts about its alleged source. One is that the *Siddhayogeśvarīmata* consists of ninety million verses, the other is that it has been formulated in / with *bhedatraya* , i.e. in three chapters or three versions.[1] The *Jayadrathayāmala*, which includes the *Siddhayogeśvarīmata* in its description of the canon, states it more clearly: it says that this text has come down to us in three parts or perhaps redactions[2], taught by three masters: the first part called *Para* was taught by *Amarendra*[3], the second called *Parāpara* by *Bhīṣma* and the third named *Apara* by *Siddhayogin*.[4]

These statements about the three chapters or divisions are not necessarily meant to be understood literally, just as the improbable length of the *Siddhyogeśvarīmata* referred to in the *Mālinīvijayottara*. Although I have found no trace of the existence of three

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[1] *Siddhayogeśvarīmataṃ navakoṭipravistaram / yat tvayā kathitaṃ pūrvaṃ bhedatrayavisarpitam* (*Mālinīvijayottara* 1.8cd-9ab).
[2] That 'redaction' may be meant here has been suggested by Prof. Sanderson.
[3] Not by *Mahendra* as in Dyczkowski (1989:111).
[4] *parākhyam amarendreṇa bhīṣmena ca parāparam / avatāritaṃ tathā tantram aparaṃ siddhayoginā* (*Jayadrathayāmala 1st ṣaṭka* 174v).

chapters, there is another interpretation or meaning of *bhedatraya* that may characterize the *Siddhayogeśvarīmata*: the threefold classification of deities, female spirits and supernatural powers. Moreover, this threefold classification can be seen as derivative of the distinction between the three goddesses, and this seems to be the main feature of the Trika and what actually gives the name Trika to this tradition, as the *Jayadrathayāmala* suggests in its description of the *āyātikrama*.[5]

1. Bhedatraya in the visualization

First, I would like to look at the visualization of the goddesses and see what the basis of this classification is; what these deities look like and in what hierarchy they are arranged – if there is such a hierarchy. The description of the goddesses seated on the three prongs of the trident can be found in *Siddhayogeśvarīmata* 6.19cd-28:

> There, on the right prong, one should place the goddess Parāparā, who consists of thirty-eight syllables, [red] as blazing fire, wearing a garland of skulls, with three glowing eyes. With trident and skull-stuff in her hands, she sits on [Sadāśiva] the Great Transcended. Her tongue is like lightening, she is gross-bodied and is adorned witn great serpents. Her mouth yawns wide, and she has terrible fangs. Ferocious, with her eyebrows knitted, with a sacred thread in the form of a huge snake, adorned with a garland of human corpses, having the hands of a human corpse for lotuses to deck her ears, her voice is like the thunder of the clouds at the world's end, she seems to swallow space itself.[6]
> Then one should place the three syllable goddess Aparā, destroyer of the pains of the humble, with a similar appearance on the left prong of the trident.
> In this description, when we say 'left' [from the point of view of the maṇḍala] we mean 'right' [from the point of view of the performer of the ritual] and 'right' means [in fact] 'left' [in the same way]. This female mantra [i.e. Aparā] looks like Parāparā [except that] she is tawny-black. One should place the beautiful deity of all letters [the Alphabet Goddess, Mālinī] on the middle prong. She illuminates this world and is beautiful like milliards of shining suns. Then one should place at the top of her head crest [a lotus] with eight petals and a pericarp. On the pericarp of the lotus, one should place the beautiful one-syllable goddess, Parā. She is [translucent] like the best crystal and she pours out nectar all over. She bestows well-being and success.

In this visualization, while Parā is above the other goddesses as a higher form of the Alphabet Goddess related to the brahmanical goddess Sarasvatī[7], Parāparā and Aparā are not arranged in a further hierarchy, but are treated as *equally* ferocious Kāpālika deities. The equality between Parāparā and Aparā is also suggested by their position in the *Triśūlābjamaṇḍala* in the *Siddhayogeśvarīmata* and the *Mālinīvijayottara*, where the lotuses corresponding to these two goddesses are at the same level, slightly below the lotus of Parā.[8] However, there is a threefold hierarchy, suggested by the

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[5] Cf. footnote 4 above.
[6] This paragraph of the translation is almost fully identical with Sanderson (1990:51).
[7] As Prof. Sanderson has shown, see Sanderson (1990:43-51)
[8] The two *maṇḍalas* are almost identical, see *Tantrāloka* and *-viveka* 31.155 ff. The detailed description of the *maṇḍala* of the *Siddhayogeśvarīmata* can be found only in the *Tantrāloka*, not in our mss.

attribution of the colours white, red, and tawny-black. In both the *Siddhayogeśvarīmata* and the lost *Triśirobhairava*[9], the hierarchy suggested by the colours – corresponding to the pan-Indian colours of *sattva*, *rajas* and *tamas* – is further supported by the hierarchy of these deities in the placement of their mantras. For in the *vidyātrayanyāsa*, one is to place Parā, Parāparā and Aparā on the head (or the top-knot), heart and feet respectively.[10] Moreover, this 'ordering' of the goddesses is reflected in the scant remarks in the *Mālinīvijayottara* on visualization, where Parā is mild, Parāparā is a little ferocious but not frightening and Aparā is terrifying.[11]

2. Abstract ectypes of the goddesses

The triadic arrangement can be observed in the classification of the abstract ectypes of the goddesses. These female spirits (*śakti*-s) called auspicious or mild(*aghorāḥ*), terrible (*ghorāḥ*), and more terrible than the terrible, or surpassing the terrible (*ghoraghoratarāḥ* or *ghoratarya*ḥ)[12] are in fact three kinds of forces that govern this world. Among the scriptural sources, it is the *Siddhayogeśvarīmata* (2.23–31) that gives the most detailed account of their function.

> [The power of Rudra] is called 'yogeśvarī' and her form is threefold, my dear. Now I will tell you their division as they exist in this world. The powers / śaktis who bestow grace by clearing up the darkness of ignorance which resides in the body of the bound soul are called 'the Auspicious Ones', they bestow Śiva[hood]. The Rudras, governed by these Auspicious Powers and focusing their minds on Sadāśiva, release the soul from its bondage. ... [other powers / śaktis] who obstruct the way to liberation are known as 'the Terrible Ones'. The Rudras who are possessed by them perform creation and dissolution, they play in the body like children with clay bulls. Those [powers] who cause a downward flow [of the souls into lower levels of the universe] and gratify the soul, who make it indulge in objects of enjoyment and in the condition of being bound, obstruct the way to liberation and they are called 'the Ones Surpassing the Terrible' The Rudras whose minds are empowered by them and who are governed by them, throw down and down those who are given to the pleasures of the bound soul. Since the possession by the three [kinds of] powers is always beneficient / Śiva[ness] (*Śaṅkara*), they are called the 'Ones More Terrible Than the Terrible', the 'Terrible Ones' and the 'Auspicious Ones'.[13] Thus, established in the Power of Rudra, they are to govern this world.

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9 For the colours of the deities in the *Triśirobhairavatantra*, cf. *Tantrāloka* 31.115-118 and Sanderson 1990:52-53

10 Cf. *Mālinīvijayottara* 8.37

11 *Parāparāṃ svarūpeṇa raktavarṇāṃ mahābalām / icchārūpadharāṃ dhyātvā kiṃcidugrāṃ na bhīṣaṇām / aparāṃ vāmaśṛṅge tu bhīṣaṇāṃ kṛṣṇapiṅgalām / icchārūpadharāṃ devīṃ praṇatārtivināśinīm / parāṃ cāpyāyanīṃ devīṃ candrakoṭyayutaprabhām.* (*Mālinīvijayottara* 8.72cd–74cd)

12 As Prof Sanderson has pointed out, the two designations reflect two interpretations of the third unit of the Aghora mantra: (1) *ghoraghoratarebhyaś ca* (2) *ghora* [vocative] *ghoratarebhyaś ca*. The second one is followed by Kauṇḍinya ad *Pāśupatasūtra* 3.23.

13 As Dr Isaacson has pointed out to me, there is a pun on the name of Śiva/ Śaṅkara ['beneficient'] here, who is identified with the three kinds of Powers. Although the three Padas of the Aghoramantra are not names of Śiva, but of Rudra (see the mantra below *namas te rudrarūpebhyaḥ*), they are identified with Śaṅkara in this passage.

The origin of this triad goes back to a Vedic mantra, which was employed as the mantra of the Aghora face in Śaiva and Bhairava tantras.[14] Without suggesting any direct connection, it is of some relevance in the context of the Trika that Sāyaṇa in his commentary attributes *sāttvika*, *rājasa* and *tāmasa* nature to the three elements of the Vedic mantra[15], for the same association is made in Trika scriptures and exegetical works as we shall see.

Although one could easily associate *sattva*, *rajas* and *tamas* with these three groups of *śakti*s, the SYM does not explicitly make this connection. However, the *Mālinīvijayottara*, the *Jayadrathayāmala* and the *Tantrāloka* add further triadic sets in association with these powers, as summarized in the following table:[16]

Aghorāḥ: auspicious / mild, Parāḥ [Mālinīvijayottara], Icchā / Śiva [Jayadrathayāmala], Sṛṣṭi / nonduality (abheda) / knower (pramātṛ) [Tantrāloka 3.72-74, 3.103-104]

Ghorāḥ: terrible, Parāparāḥ [Mālinīvijayottara], Jñāna / Śakti [Jayadrathayāmala], Sthiti / duality-cum-nonduality (bhedābheda) / means of knowledge (pramāṇa) [Tantrāloka]

Ghoraghoratarāḥ / Ghoratarayaḥ: more terrible than the terrible / surpassing the terrible, Aparāḥ [Mālinīvijayottara], Kriyā / Nara (= Aṇu) [Jayadrathayāmala], Saṃhāra / duality (bheda) / object of knowledge (prameya) [Tantrāloka].

3. *Female Spirits*

The *Siddhayogeśvarīmata* is chiefly concerned with how to attain supernatural powers, usually with the help of female spirits called *yoginīs*, *ḍākinīs* or *śākinīs*. This topic occupies almost two thirds of the text, the remaining one third mainly describing mantras and initiation. The way in which a Sādhaka is to perform these, is given in chapters 10 and 13. First, he is to perform an observance called *vidyāvrata* or *vidyāṅgavrata*, associated with the 'ancillary mantras'. This includes besmearing the body with ashes, wandering in uninhabited places, laughing with boisterous laughter (*aṭṭahāsa*), and reciting the appropriate mantras loudly. After this, he is to perform a worship of the deities (*yāga*) with the *arghapātra*. This is followed by the recitation of

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[14] *Aghorebhyo 'tha ghorebhyo ghoraghoratarebhyaḥ / sarvataḥ śarva sarvebhyo namas te astu rudrarūpebhyaḥ*. (*Taittirīya Brāhmaṇa* X.45. and *Maitrāyaṇīyasaṃhitā* 2.9.10)

[15] *aghoranāmako dakṣiṇavaktrarūpo devas tasya vigrahā aghorāḥ sāttvikatvena śāntāḥ / anye tu ghorā rājasatvenogrāḥ / apare tu tāmasatvena ghorād api ghoratarāḥ*. Sāyaṇa *ad loc.*

[16] See Sanderson (1990:55-58)

mantras (*japa*), accompanied by the prescribed fire offerings (*agnikārya*). Then he is to perform worship again and finally, invoke the appropriate goddess and / or Yoginīs whose power he wants to employ.

The *Siddhayogeśvarīmata* gives details of numerous groups of female spirits (*yoginīcakra*-s) to be worshipped and it also describes various ways in which these spirits can be summoned. This latter must usually happen at night in the dark fortnight (*kṛṣṇapakṣe*), in a cremation ground. The Sādhaka must be naked, smeared with ashes, and he should lure female spirits by offerings of impure substances such as meat or the 'perfect nectar' (*siddhāmṛta* — the mingled sexual fluids). He is to offer his own blood from his left arm (*vāmāṅga*) to tame these spirits.

In paṭala 26, we find a brief classification of these 'acting *yoginī*-s'. Apart from distinctions such as goddess *yoginīs* (*devatā*-) and human *yoginīs* (*mānuṣya*-), there is a threefold classification within the *yoginīs* associated with acts or deeds (*karmayoginīs* or *ḍākinīs*): auspicious, frightful and lowly *ḍākinīs* (*śivā ḍākinī, rudraḍākinī* and *ḍākinī kṣudrā*).

Moreover, there is another passage in paṭala 28 (verses 29-30), which seems to have a similar classification in mind. However, here the threefold classification applies not only to *ḍākinīs* as above, but to all *yoginīs*. They are associated with three different parts of the day, three colours and three types of supernatural powers.

> These pre-eminent [yoginī-s] are as white as the moon at the first part of the day. At midday, they are red like *indragopaka*s [red ants]. At the last watch of the day, they are black and they bestow success in black magic. They [the white ones] give rise to pacification and welfare, [the red ones] to hypnosis and attraction, and [the black ones] to the faculty of arousing enmity and of killing.

The only similar passage in the Trika scriptures can be found in the *Tantrasadbhāva* (chapter 16). Although the *Tantrasadbhāva*'s Yoginī taxonomy is based on the archetypes of the seven mothers (*saptamātṛkāḥ*) or on an inflection of these mothers (*cūṣikā, cumbikā* etc.), in one passage it re-classifies these seven under three groups: the first group is one of heavenly Yoginīs of *sāttvika* nature, the second group has *Yakṣa-yoginīs* of *rājasa* nature and the third consists of Monster-(*rākṣasa*-)*yoginīs* of *tāmasa* nature.[17] However, the *Tantrasadbhāva* differs in that it does not attempt to classify supernatural powers on the basis of the three classes of Yoginīs.

[17] *trisvabhāvā<ḥ> smṛtā hy etāḥ sattvarājasatāmasāḥ / brahmāṇy(ṇḍ)aṃśās tathaindryāṃśā devāṃśāḥ sāttvikā matāḥ / kaumārīvaiṣṇavīgotrā yakṣasattvā varānane / vārāhīcaṇḍikāraudrīkulajā rakṣasāttvikā<ḥ>*

4. Classification of Supernatural Powers

On the basis of various passages on supernatural powers (*siddhis*) scattered in chapters 11-31 of the *Siddhayogeśvarīmata*, it is possible to reconstruct the three groups of *siddhis* which seem to be attributed to the three classes of creatures.[18]

1. sāttvika siddhi-s : well-being / being well-fed (*puṣṭi / āpyāyana*), expiation / pacification (*śānti*)[19], [saving things] in case some disaster occurs (*upasarge samutpanne*)[20], conquering death (*mṛtyuṃjaya*), eloquence / poetic talent (*kavitva*)[21], the ability to be infinitely small, big etc. (*aṇimādiguṇāḥ*), final release (*mokṣa*)[22].

2. rājasa siddhi-s : subjugating people to one's will (*vaśya*), attracting people (esp. women, *ākarṣaṇa*)[23], going to the underworld (*pātālecaratvam*), flying (*khecaratvam*), disappearing (*antardhānam*), 'pill-Siddhi' (the pill, put in the mouth is said to make one invisible, *gulikāsiddhi*), and a Siddhi with the magic wand and a bowl (*siddhakāṣṭhakamaṇḍalu*)[24].

3. tāmasa siddhi-s, or the twelve kinds of black magic (*abhicāra-s*) listed in chapter 24 : murder (*māraṇa*), expelling someone (*uccāṭana*), annihilation (*jambhana*), paralysing (*stambhana*), benumbing (*mohana*), 'nailing down'(*kīlana*), taking away someone's speech (*vācāpahāra*), making someone dumb (*mūkatva*), deaf (*bādhirya*), blind (*andhana*), impotent (*śaṇḍhīkaraṇa*), changing one's form (*rūpasya parivartanam*).[25]

Although various other tantras also have a threefold classification of Siddhis (e.g. the *Svacchandabhairavatantra*, 2.145), the details are quite different. The basis of classification differs, too; for they tend to classify Siddhis according to their difficulty and the kind of mantra recitation one should apply. Thus the *Svacchanda* has mental

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[18] The list I have reconstructed follows the logic of the *Siddhayogeśvarīmata* along the lines of the above mentioned threefold pattern. Nevertheless, mention must be made of the fact that in the classification of Siddhis, although the pattern is present, it is not perfectly systematic or consistent; e.g. attracting or hypnotizing people can be classified under any of the three categories, depending on one's aims. However, I think that in spite of these inconsistencies, the classification is present — though not always explicitly — in the *Siddhayogeśvarīmata*.

[19] The first two are associated with the White Yoginīs in SYM 28.29 cited above and with the white Parā e.g. in 6.27 (where she is called *āpyāyanakarī*) and in 14.5.

[20] This is mentioned in 7.36cd with reference to the white Parā.

[21] Conquering death and eloquence are obtained through the Sādhana of Parā.

[22] The last two – classical yogic Siddhis and final release – are categorised as the Highest Siddhis in 29.8cd.

[23] These two are associated with the red Yoginīs in 28.29

[24] The last five are listed in 29.9-10b as Middle Siddhis.

[25] 29.10cd-11 also includes various kinds of subjugation of people to one's will, which shows that the classification is not very consistent on this point.

recitation for expiation or pacification (*śānti*), muttering for well-being (*puṣṭi*) and loud recitation for all the other Siddhis, which are categorized as black magic (*abhicāra*). The closest parallel to the *Siddhayogeśvarīmata* is perhaps a passage in a later compilation of various Siddhis, in the *Indrajālavidyāsaṃgraha*. Although the classification of Siddhis follows the three types of recitation and not the thee Guṇas, the text prescribes mental recitation for pacification, expiation and final release, muttering for subjugation and attraction of people and loud *japa* for the 'lowly' Siddhis.[26]

5. Where the threefold classification fails

The evidence shown so far suggests a systematic arrangement of goddesses and Siddhis, where Parā and her ectypes promote the 'white siddhis', Parāparā and her ectypes the 'red' ones and Aparā with her ectypes the 'black' ones.

However, if we look at the observances, the mantras and visualizations (*dhyānas*) associated with various superhuman effects, the whole triple system collapses. In practice, it is almost exclusively the mantras and *dhyānas* of Parā and Parāparā that recur regularly, and defying the logic of the postulated triadic system, it is Parāparā and not Aparā who is associated with all the dark Siddhis.

Below are two examples to demonstrate the association of Parāparā with the dark Siddhis. The first shows that — in spite of our expectations — Parāparā is visualized for killing (*māraṇa*). The second one teaches the visualization of an important group of Yoginīs, whose names correspond to the dark Siddhis of annihilation (*jambhana*), benumbing (*mohana*), making someone blind (*andhana*) etc. The text prescribes that they are to be visualized with the same form as Parāparā (not Aparā).

> One should recite Parāparā and look at her, who has red eyes. After 108 recitations, one will be able to kill immediately. (7.34)
>
> Destroyer, Stupefier, Left (?), She Who Makes One Blind, and She Who Cuts (?); She Who Nails People Down, She Who Tames and the Killer — [these yoginīs] are always to be worshipped and visualized with the form of Parāparā, described above. (Paṭala 25)[27]

This disappearance of Aparā — or, rather, her merging into Parāparā — in the context of magic could explain the *Piṅgalāmata*'s unusual attribution of colours. That text, while keeping Parā white, attributes the colour black to Parāparā, while Aparā is said to be yellow.[28]

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[26] *śāntike pauṣṭike mokṣe mānasaṃ japaṃ ācaret / vaśyākṛṣṭāv upāṃśu syād vācikaṃ kṣudrakarmaṇi* (*Indrajālavidyāsaṃgraha* p.271)

[27] *jambhanī mohanī vāmā andhinī †kartṛī† eva ca / kīlanī damanī caiva tathā pramathanīti ca / parāparoktarūpeṇa pūjyā dhyeyāś ca sarvadā*

[28] See Sanderson (1990 : 52)

Moreover, the Sādhanas of Parā, aiming at conquering death, gaining well-being, and acquiring poetic talent, seem to follow a very different pattern from that of the attainment of other Siddhis. For in these Sādhanas (*Siddhayogeśvarīmata* paṭalas 11 and 12), Parā is visualized as a solitary deity, without a retinue of Yoginīs, as in the *kavitvasādhana* below.

> Listen, o Goddess, to the highest secret, which is to be protected with care, by which poetic talent will come about; listen to it attentively. After worshipping the deities properly, with their own forms, making effort, and after making fire offerings as prescribed, one should do the visualization.
> One should visualize Parā with her own form, sitting on a lotus in the air, with the book of all knowledge in her left hand, o Beautiful One, and holding a beautiful, heavenly rosary of crystal in her right hand. One is to visualize a garland on her neck, a garland of heavenly beauty, made up with beads which are round like the buds of the kadamba tree and which shine forth like fire. This garland reaches down to her feet and is as spotless as crystal all over. One should then visualize her as pouring out the divine nectar of immortality, in the middle of a Kadamba grove. One should see her pouring forth the nectar of all knowledge in great floods and one should see this nectar enter in one's mouth, and that one's self has the same form. After this, the best of Sādhakas should visualize that this nectar comes out of his mouth as a flow of Śāstras. If one has done this visualization, he will be able to produce fascinating ornate poetry within a month. He will be a teacher of all doctrines; and after six months, he will be able to produce Śāstras himself. He will know all the sciences as the fruit of the Myrobalan in the hand [i.e. clearly, as if they were self-evident truth].Whatever has something to do with words and whatever is to be known in this world, will be his, both as to its formulation and content. (12.2-12)

On the other hand, for the attainment of other, more violent, Siddhis the Sādhaka must follow a very different procedure: he should summon Yoginīs in a cremation ground in the way described above. In this context, it is the Parāparā mantra that he should recite.

The following passage also shows that in this latter case, the actual bestowers of Siddhis are the hordes of Yoginīs, and there is no elaborate visualization, unlike in the case of the Parāsādhana.

> On the 14th day of the dark half of the lunar month, after fasting for three nights, one should go to the cremation ground without companions. Naked, with the top-knot untied, facing North, with erect body, the mantrin should recite Parāparā fearlessly. The high-minded hero, concentrating and with tranquil mind, should perform this till Yoginīs gather together on all sides. Seeing their various frightening forms, he should not be afraid, he should mentally recite the female mantra [Parāparā]. (13.11-14)

The contrast between practices associated with Parā on one hand, and with the other goddesses and Yoginīs on the other, suggests that we may have two entirely different sources for these practices. Parā as an ectype of the brahmanical goddess Sarasvatī is a solitary, mild and 'orthodox' deity; in paṭala 12, the optional observance (*vrata*) associated with her involves a strictly vegetarian diet with fruits, roots,

vegetables, barley-meal and milk products.[29] Altogether we may say that this deity is associated with brahminical learning, welfare and orthodox purity. On the other hand, the cult of Yoginīs is not a cult of one or two specific goddesses (Parāparā and Aparā are just two representatives of them), but one of *innumerable* female spirits who indulge in impure substances and are associated with witchcraft. Although some of them may take up mild forms in the first watch of the day[30], their main occupation is getting intoxicated with blood and *amṛta* in their frightening forms.

Moreover, if these Yoginīs are classified or mentioned by name, they are divided into eight and not three. This eightfold division is present at various levels. The female mantra with which one invokes the Yoginīs, the Parāparā mantra, is divided into eight segments, each representing a goddess: Aghorā, Paramaghorā, Ghorarūpā, Ghoramukhī, Bhīmā, Bhīṣaṇā, Vamanī and Pibanī.[31] These eight Yoginīs of Parāparā are also placed on the body from top to toe, similarly to the three main mantra goddesses[32]. The Alphabet Bhairava (Śabdarāśibhairava) has a retinue of eight goddesses, each representing a consonant group: Brāhmī, Vaiṣṇavī, Māheśvarī, Yāmyā, Kaumārī, Vāsavī, Karṇamoṭī and Aghoreśī.[33] The typology of worldly Yoginīs in chapter 29 – from which a substantial portion is certainly lost – is also based on the typology of the eight Mothers (*aṣṭamātṛkās*): Brāhmaṇī, Māheśvarī, Kaumārī, Vaiṣṇavī and Yāmyā (the descriptions of Aindrī, Yogeśī and Cāmuṇḍā are probably lost).[34] Finally, while the maṇḍala drawn for the Samaya initiation is empowered by the three mantra goddesses placed on the three prongs of a trident in the middle, the Initiation Maṇḍala has an eight-petalled lotus in the centre, representing a group of eight goddesses starting with Aghorī.[35]

The *Siddhayogeśvarīmata* seems to try to fuse the system of eight Yoginīs / Mothers and the cult of the pure goddess Parā in its cult of the three goddesses by placing two representatives of the Yoginīs as Parāparā and Aparā into its triad, thus

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29 *Siddhayogeśvarīmata* 12.15cd-16cd

30 See Paṭala 22, teaching the mixed nature (*miśrakaṃ rūpam*) of Yoginīs.

31 See the mantra given in 3.23-39. 3.21 refers to these eight Yoginīs as parts of Parāparā's body (*aṅgas*).

32 See e.g. SYM 7.26-27

33 See SYM 16.41-43

34 The first four are named in SYM 29.25, 32, 39 and 45. Yāmyā is not mentioned, but can be identified from the description of the last Yoginī, whose signs are the Fang (*daṃṣṭra*) and the Rod (*daṇḍa*), which are the attributes of Yama. Cf. also *daṇḍa* being an epithet of Yama (punishment), and the compound *Yamadaṃṣṭra* in Apte. The remaining Yoginī-families can be supplied from a list in the *Mālinīvijayottara* 3.14: *Māheśī Brāhmaṇī caiva Kaumārī Vaiṣṇavī tathā / Aindrī Yāmyā ca Cāmuṇḍā Yogeśī ceti tā matāḥ //* However, it is also possible that the remaining three were called Vāsavī, Karṇamoṭī and Aghoreśī, just as in the case of the consonant-deities of Śabdarāśibhairava mentioned above.

35 This can be inferred from SYM 6.55 and 8.10. This maṇḍala may also have a trident with the three goddesses, but it is not clear from the very cryptic description in chapter 8.

attenuating the fundamental differences between the solitary Parā and the Yoginīs.[36] The threefold classification in fact serves as a very good device to merge the two cults by superimposing the classification of Guṇas on them. However, even though this triple classification (*bhedatraya*) is reinforced at several levels, it cannot conceal the underlying bifurcation, the contrast between Parā and the Yoginīs.

The conclusion I would like to draw on the basis of the above consists of four elements.

1. I propose the hypothesis that the cult of the Trika probably evolved from an exorcistic base, dominated by the worship of eight goddesses as a variation of the cult of the Eight Mothers, in which perhaps the pure goddess, Parā, was also a leader of the eight impure Yoginīs[37]. It is also conceivable that Parā had a separate cult, for which the *Parātriṃśikā* may be an additional testimony. This system was then re-arranged by the superimposition of the threefold classification borrowed from the Sāṃkhya and related traditions.[38]

2. Through the adoption of the iconography and powers of the orthodox goddess, Sarasvatī, into the figure of Parā, an element of the orthodox domain was also colonised and combined with the features of the popular goddess of illnesses[39]. (Cf. Parā's double role as Sarasvatī to bestow learning, and as a goddess promoting health in separate Sādhanas.) This adoption of the orthodox goddess in turn served for Kashmirian brahmin exegetes as a basis to colonize the root texts of the Trika 'from above'.

3. In the *Siddhayogeśvarīmata*, this colonization of a brahmanical deity and the identification of the Yoginīs is important primarily for the Sādhaka. For it is the Sādhaka's aim to control all forces of the universe, including the orthodox domain with its *śāstric* knowledge and purity. At this point, the cult was inclusivistic for the Sādhaka's sake. On the other hand, when later exegetes colonized the texts of the Trika, the process was reversed: the exegesis was done for the sake of brahmins seeking liberation (*mumukṣu*), and it was the inclusion of Parā-Sarasvatī that made the cult particularily susceptible for a brahmanical colonization which saw Parā-Sarasvatī as the

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36 The fact that Parā has a Yoginī retinue does not change the fact that it is her solitary form which dominates in visualizations. Her Yoginīcakra is formed probably to 'integrate' her into the Yoginī hordes.

37 This is a role reminiscent of the god Aiyaṇār in Tamil Nadu as described by Dumont 1953.

38 It is, of course, also possible to presume that a tradition with a threefold classification adopted the cult of the eight Yoginīs and that of Parā, or that these cults merged in some other way. The point is that the triadic arrangement is not the only – and not necessarily the first and foremost – constituent here.

39 In this latter role, her function may remind us of the popular goddesses of illnesses such as Śītalā (also associated with the white colour and 'cooling') or Māriyammaṇ, although no direct relation can be shown between them.

centre of the cult, and 'absorbed' the texts through her in order to control impure forces through the pure.[40] In this sense, the story of the *Siddhayogeśvarīmata* and the cult of the Trika is a story of competing forces attempting in turn to conquer each other's domain.

4. The *Siddhayogeśvarīmata* represents an early stage of the cult, where certain inconsistencies still reveal that there is a twofold classification of the Yoginīs and Parā (*bhedadvaya)* behind the threefold one (*bhedatraya).* The *Mālinīvijayottara*, however, seems to make a further step towards systematization, and there the threefold classification seems to be perfect. Therefore, I propose that in the *Mālinīvijayottara*, the visualization of the deities (Parā – mild, Parāparā – slightly ferocious, Aparā – frightening)[41] has been adjusted to accord with their places and hierarchy in the placement of their mantras (*mantranyāsa*, Parā on the head, Parāparā on the heart and Aparā on the feet). In the *Mālinīvijayottara*, the goddesses exist almost exclusively as mantra deities and they do not figure in Sādhanas or yogic practices (*dhāraṇā*-s). Just as the *Mālinīvijayottara* has a more systematic way of presenting the parts of the alphabet goddess Mālinī (from 'top to toe', from *na* to *pha*, *nādiphānta*)[42], it seems to have attempted to adjust a detail of the visualization — making Parāparā *just a little* ferocious, so that it should not contradict the triadic arrangement.

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40 On 'purity and power', see Sanderson 1985.
41 *Mālinīvijayottara* 8.72-74
42 This has been demonstrated by Somdev Vasudeva in a lecture, in May 1996, at All Souls College, Oxford.

III. Aiśa language

The grammar below is an attempt to describe the way in which the language of the SYM differs from classical Sanskrit. The irregular forms are called Aiśa – characteristic of the language of Lord Śiva (*Īśa*) – following Kṣemarāja's usage of this word in his commentary on the *Svacchandatantra.*[1] While one may hesitate to agree with Kṣemarāja that these must be hallmarks of divine style, they perhaps should not be considered simply 'erroneous forms that would make a learned man blench', or 'grotesque solecisms' either.[2] This is a language with its own rules, whose basis is Sanskrit but which shows influence from Prakrit and Apabhraṃśa. Although Sanskrit is a convenient point of comparison to describe what can be called Aiśa, it does not mean that Aiśa is simply 'erroneous Sanskrit' – just as a pidgin language is not erroneous English or French, even if it may best be described in comparison to English or French.

In the description of Aiśa contrasted with Sanskrit it must be pointed out that while standards of morphology in classical Sanskrit are quite unambiguous due to their importance in the indigenous tradition of grammar, the rules of the syntax and lexicon show much more flexibility. For standard Sanskrit syntax, the point of comparison below is Speijer (1886), and for the lexicon it is the three commonly used and most comprehensive bilingual dictionaries (Böthlingk and Roth, Monier-Williams and Apte).

Moreover, there are certain forms and ways of usage which may violate rules of standard Sanskrit to some extent, but can be considered widely accepted in epic and purāṇic literature. Although these deviations are not exclusively characteristic of Aiśa, I have tried to include them in this grammar rather than to accept them in the text silently, since there is no comprehensive critical work available on the irregularities of purāṇic Sanskrit. I have occasionally indicated parallels from Meenakshi (1983), but it must be remembered that this work on epic syntax cites examples only from the *Sabhā-* and *Udyogaparvans* and from the *Ayodhyā-* and *Yuddhakāṇḍa.*

The grammar below includes almost all forms I have labelled Aiśa in the *Notes on the constitution of the text and Aiśa forms.* However, there are some forms which occur in passages whose constitution is very uncertain, and a number of these have not been included, since they may not be characteristic of the text in general. On the other hand, certain irregularities which have been rejected as scribal errors are mentioned, for although I have emended them, it is conceivable that they formed part of Aiśa usage.

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[1] Kṣemarāja's usage of this word was also adopted by Arraj (1988), who was followed in Goodall (1998:lxvi ff). Goodall also quotes a number of passages from Arraj (1988:101) where Kṣemarāja uses the term Aiśa alternating with Aiśvara and Ārṣa ('characteristic of sages').

[2] Expressions quoted from Goodall (1998:lxvi) footnote 158.

The principle I have followed to determine irregularities is a practical one. Since the text is very badly transmitted and we have only two late manuscripts, the frequent occurrence of an irregularity was not considered sufficient for the form to be taken as Aiśa. Thus, any irregularity needed to be justified with either the exigencies of the metre or with similar forms or principles in Prakrit, Apabhraṃśa or Buddhist Hybrid Sanskrit (BHS). Occasionally, I have also accepted forms which were not required by the metre, but which were probably coined on the analogy of other irregular forms that the metre required elsewhere.

However, there remains the problem of the frequently alternating masculines, neuters and unmarked nominatives without any metrical reasons, which can be original Aiśa as well as the results of scribal error. In these cases, I have decided to correct forms which were likely to have undergone scribal corruption, i.e. irregularities at the end of a line or missing / mistaken Anusvāras or Visargas. In cases were the editorial correction would have involved too much change in the text without any apparent paleographical justification, I have retained the irregular forms as Aiśa, such as *-o* endings for *-aṃ*.

Two important objections may be raised against the above principles.

1. Firstly, it may be suggested that other texts with Aiśa forms should also be taken into account. This has been done to some extent, for there are frequent references to the collection of Aiśa forms in the critical edition of the *Kubjikāmatatantra* by Goudrian and Schoterman, to parallels pointed out by Prof. Sanderson[3] and to a few additional parallels listed by the editor. There are two reasons why the number of references to other texts is relatively small. One is that there are very few critical editions of tantric texts with Aiśa forms, which is perhaps partly due to the fact that this branch of literature was considered worthless for a long time both by Western and by some Indian scholars.[4] The other reason is that every text differs from the other as to what Aiśa forms it prefers and how often it uses them. To take over principles or forms from other

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[3] I am very grateful to Prof Sanderson for pointing out several irregular forms and parallels which occur frequently in manuscripts of other texts, thus providing convincing evidence for the acceptance of these forms. It is hoped that the Aiśa grammar he has compiled will be published soon to help future editors of tantric texts.

[4] Although the situation improved especially after the sixties, one still often has to 'defend' this subject. On the traditional view, Monier-Williams's introduction to his dictionary may be cited: 'I ... searched everywhere for good MSS. of the most popular Tantras... Everywhere I was told that the Rudra-yāmala Tantra was held in most esteem. But after a careful examination of its contents I decided that it was neither worth editing nor translating'. Another problem is that although some Saiddhāntika texts which contain numerous Aiśa forms have been edited, the editions follow the Southern recension(s), which represent grammatically purified versions of the same texts (similarly to the Mahābhārata's Southern recension). Cf. e.g. the list of Aiśa differences in a Nepalese manuscript of the *Sārdhatriśatikālottara* compared to N.R. Bhatt's edition compiled by Prof. Sanderson and reproduced in Goodall (1998:lxvi-lxviii)

texts uncritically[5] would mean to change the language of the edited text, which would ultimately also distort our view on Aiśa in general.

2. Secondly, it may be objected that the edition represents a purified text, with corrections too numerous to be acceptable in all cases. It is true that the edition probably gives a slightly more correct text than the original presumably was. However, the acceptance of all errors as original would result in a text which would probably be much more irregular than the original. The underlying problem is – as Goudriaan and Schoterman (1988:57) observed concerning the text of the *Kubjikāmata* – that the text does not use irregular forms and sequences in a systematic way. 'It happens that a certain phenomenon is backed by the whole manuscript evidence on text-place X, while it is almost absent on text-place Y; or, it is strongly backed almost everywhere, but entirely absent on one place without any motivation for such a deviation being discernible'.[6] Policies of a critical edition need to be consistent and systematic, but this means that the editor will inevitably need to systematise the original to some extent, which had no such principles or pretensions. Since fully correct and justifiable reconstruction of the text is impossible, the least distortive method should be applied. Yet, in spite of the standardisation in the critical edition, the reader 'should remain aware of the floating state of affairs in the sources' (Goudriaan and Schoterman 1988:57).

I. SANDHI AND PHONOLOGY

A number of irregular Sandhi features occur in order to preserve the correct metre. I have not included here Sandhis which occur due to the loss of nominative or accusative case-endings; these are discussed in the section on morphology .[7] However, all kinds

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[5] To adopt readings of other manuscripts of other Tantras would mostly mean uncritical adoption, for one should first also edit the source texts. This, of course, produces a vicious circle: parallels would be needed from other texts for this edition, but one would need critical editions of these parallel texts. The analysis of Aiśa forms presented here is an attempt to break this circle, which obviously means that this grammar will surely contain more errors and misinterpretations than works to come on the same subject. It is to be hoped that other critical editions of Tantras are to come to rectify whatever has been mistaken here.

[6] This can be examplified with the occurrences of Sanskrit °*sāyujya*°. In 29.50d both manuscripts have the Aiśa form °*sāyojya*°, which is obviously not required by the metre, but has been adopted because the same phonetic change occurs in other words (where the change is required by the metre, e.g. samupetam > samopetam). In 21.41d, however, only N reads this Aiśa form, and I have adopted D's correct °sāyujya°. It may be objected that D has a purified version here, but then why does it have the Aiśa in 29.50? In any case, the alternating forms are not motivated by the need to conform to the metre, and they possibly represent original inconistency in the text. Since we have only two manuscripts, such cases are difficult to solve in a satisfactory way. (D or another scribe before D may also have corrected the Aiśa form at one place, while forgetting about the correction at the other occurrence.)

[7] Goudriaan and Schoterman discuss this phenomenon under the title 'Irregular contraction of vowels' (1988:61-62) in the section on Sandhi. Their list mainly includes words with lost case-endings, except e), f) and g) which involve double Sandhis. Two cases listed in f) may also be interpreted as masculine pronouns for the feminine. Since these occurrences cover very different structures and may not simply be the results of irregular Sandhi, I have included them in the discussion on morphology and syntax.

of lengthenings which have no apparent reason other than to preserve the metre are included in the description of Sandhi as well as the elision of final -t. External and internal Sandhis are not treated separately.

A Lengthening and substitution in order to obtain a long syllable metri causa

1. Lengthening of -a-

pūrvāmukhaṃ (for *pūrvamukhaṃ*) 6.16c, *sāmīra* (for *samīra*) 8.32a, *rahitā°* (for *rahita°*) 22.4b.

For the first and third examples, see also Pischel §70 on the lengthening of the final short vowel in formation of a compound in Prakrit, remarking that in many cases the lengthening is purely metrical. Cf. also Pischel §73.

Goudriaan and Schoterman (p. 57-58) note numerous examples for the lengthening of the short -a- in certain phonetic environments, most frequently in composition after stems in -i and -ī, and conclude that this phenomenon is connected with the oscillation between feminine stems in -i/-ī and -yā. However, the lengthening of -i stems to -yā is not common (cf. also II.B3e below), therefore I have not accepted forms such as *śaktyāntam* or *aghoryādyāṣṭakam* although they are fairly common. This is one of the points where my editorial policies may erroneously favour correct forms. I have also corrected *āhutyāṣṭakahomena* to *āhutyaṣṭakahomena*, which may, however, be interpreted as *āhutya* + *aṣṭaka-homena*, but this seems unlikely in the contexts where it occurs. Cf. 6.56a, 8.26c

My policy is in accordance with BHSG §3.5ff, where it is noted that the lengthening of -a-, which happens most commonly to the final -a including stem-final in composition, is almost wholly due to metrical reasons.

2. Lengthening of -i-

āhutībhiḥ (for *āhutibhiḥ*) 8.26b, 7.12b.

See Pischel §73 on the lengthening of short vowels in medial and final syllables exclusively on account of metrical consideration. See also BHSG§ 3.12ff.

3. Substitution of -u- with -o-

samopetaṃ 11.4c, *°samopetā* 18.21a (for *samupeta-*)

The following has been accepted as Aiśa, although the substitution is not required by the metre: *°sāyojya°* for *°sāyujya°* 29.50d.

Cf. Pischel §§77-78 on vocalic elevation in Prakrit deviating from Sanskrit. Also see the numerous *o* < *u* changes in Apabhraṃśa in Tagare §28(iii). Goudriaan and Schoterman (p59) analyse *samopeta* as *sam* + *ā* + *upeta*, but this seems somewhat

This also helps the reader, since *tasyāgre* for *tasyā agre* is understood as irregular use of the pronouns rather than irregular Sandhi; and *maṇḍaledam* may be seen as having a regular Sandhi after the loss of the case-ending, rather than as having an irregular Sandhi of *-am* + *i-*.

apologetic, since the form does not occur in classical Sanskrit. They also cite *Svacchanda* 1.33a to demonstrate that it is a common Aiśa deviation.

BHSG§3.71 also lists a number of cases where Sanskrit °*upa*° is elevated to °*opa*°and mentions that *samodita* also occurs in Pali prose, which indicates that it is not necessarily explicable as *metri causa*. Indeed, it shows rather the influence of vocalic elevation in Prakrit and Apabhraṃśa as mentioned above.

4. Other substitutions of short vowels *metri causa*

-e- for -a- : *āyudhe*° for *āyudha*° (perhaps understood to be a dual?) 22.37d

-rā- for -ṛ-: *mātrāśatena* for *mātṛśatena* 3.50a (where *mātrā-* may be considered a thematised stem of *mātṛ-* This is a substitution, for *mātṛ-* read as *mātri-* would be definitely be short; but it may be viewed as a substitution with alternative stem rather than a phonetic change.)

The above two occurrences are odd and unparalleled, and probably do not represent Sandhi changes but some other type of deviations. Nevertheless, since they occur to preserve the metre, I have included them here.

5. Insertion of a consonant in a compound

a) Insertion of an Anusvāra. That nasalisation can sometimes replace the lengthening of a vowel in Prakrit, cf. Pischel §72 and §75 (although the circumstances are different)

dakṣiṇaṃjaṅghayā for *dakṣiṇajaṅghayā* 3.26b

daśanaṃpūrvam for *daśanapūrvam* 3.30b

udaraṃmānatulyaṃ for *udaramānatulyaṃ* 6.16a

b) Insertion of an -s-

°*niyatistattvam āśritāḥ* for °*niyatitattvam āśritāḥ* 8.37b The -s- is probably due to the Aiśa preference of the ending with a dental sibilant before a word starting with a dental stop. Cf. The -s + t- Sandhi below at D.

6. Elision of final -t of the optative or the ablative

a) *Metri causa: padmahomāl labhed rājyaṃ bilvair homā'mitaṃ vasu* 19.23cd

I understand the last *pāda* to stand for *bilvahomād amitaṃ vasu*, where the final -t of the Ablative is elided in order to have a Sandhi with the next word, and thus avoid hypermetrism.

b) Not required by the metre: *evaṃ kramāt parāṃ paśye śaktirūpāṃ manonmanīm* 12.23a

It must be mentioned here that D has much fewer occurences of this elision, while one has the impression that N has it almost everywhere; e.g. in the above line, N reads *kramā* for *kramāt*. In most cases D's correct version has been adopted, but the reader must be alerted to this difference. In 12.23a above, both mss are corrupt (the form has been conjectured by Prof. Sanderson), but what the corruptions have in common is that

they both miss the final -t. Moreover, Prof. Sanderson has adduced the following parallels for the elision of the final -t.[8]

> Final *t*-s are frequently elided in our texts, especially in optatives in -*et*, so that one gains the impression that their presence is somewhat cosmetic. See, e.g., *Yonigahvara* 12: *yasmāyaṃ (= yasmād ayaṃ)*; *Brahmayāmala* f. 244r: *yasmāsau* (cf. Niya Documents, 399, 498, 722 [and Burrow, *The Language of Kharoṣṭhī Documents from Chinese Turkestan*, §80]: *tasmartha* [Skt. *tasmād arthāt*]); *Yonigahvara* 551: *taḍisaṃkāśā*; *Brahmayāmala* f.317r: *taḍinā* (instr. sg.); *Svacchanda* 7.90 and 136: *yāva*; *Yonigahvara* 223: *dade 'pari* (< *dade upari*, = *daded upari*); 332: *pūjaye 'nāhate*; *Tantrasadbhāva* f. 74r: *cālaye 'ṅguṣṭhakau, kuñcaye 'ṅgulyo*; f. 75r: *ākrame 'ṅgulyaḥ*; f. 75v *kṣipe 'dhastāt*; f. 101r: *tato dadyā 'bhiṣecanam*; f. 103v: *kuryā 'bhiṣecanam*; *Brahmayāmala* f. 194v: *śodhaye 'dhvānaṃ*; f. 205r: *nyase 'tmānaṃ*; f. 229v: *sādhaye 'nekakarmāṇi*; *Devīpurāṇa* 26.36: *homaye 'nale*; cf. BHSG §29.7, §29.12. The omission of final *t* with no metrical consequence is seen before *ś* in *Yonigahvara* 177: *dāpaye śire*, and before *h* in 291: *prāśaye hy uttamaṃ carum*.

The same elision has been observed and understood as Aiśa by Kṣemarāja in *Svacchandatantra* 4.234d (N.b.: it is required by the metre)

> .... *hṛtpadmād yāva śaktitaḥ // Kṣemarāja:yāvacchabde talopa aiśvaraḥ.*

Elision of the final consonant of words occurs frequently and may be regarded as an almost universal linguistic phenomenon. Cf. also Pischel §339 on the dropping of all final consonants except the nasals in Prakrit and see Tagare §42(a) for the same in Apabhraṃśa. It is possible that final -t was elided in all cases in the spoken language, but was retained as an archaic orthography. This would also explain why we find the stock phrase *nātra kāryā vicāraṇā* more often than not in an irregular form ending with *vicāraṇāt*, where the scribe probably assimilated the spelling to that of such words as *kramāt*, with the -t presumed to be missing in both cases when pronounced. The phenomenon thus created scope for mistakes in both directions, for additions as well as for omissions of the final -t.

B Double Sandhi to avoid hypermetrism and hiatus

vajriṇe 'tyādi (vajriṇe ityādi –> vajriṇa ityādi –> variṇetyādi) 4.6a (N.b. mantra giving)
This may be treated as elision of -i (as in Goudriaan and Schoterman 1988:60), which is supported by a somewhat similar phenomenon in Prakrit, cf. Pischel §143.
svasthānaiva (svasthāne eva –> svasthāna eva –> svasthānaiva) 6.32b
mātarānyā (mātarāḥ anyāḥ –> mātarā anyāḥ –> mātarānyāḥ) 8.29d,
saṃsthitānyā (saṃsthitāḥ anyāḥ –> saṃsthitā anyāḥ –> saṃsthitānyāḥ)
hasantoccair (hasantaḥ uccair –> hasanta uccair –> hasantoccair) 10.7d (N.b. as emended)

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[8] In a letter dated 21 May 1997.

phālguṇeti (aḥ + iti --> a + iti --> eti) 21.26b (N.b.: a proper name)[9]
bhairaveva (aḥ + iva --> a + iva --> eva) 21.47d (N.b.: a proper name)

The last five examples may be considered examples for the omission of case endings with such underlying principles as the Apabhraṃśa zero plural marker for *mātarā-* (Tagare §84) and the application of regular Sandhi. (cf. Goudriaan and Schoterman 1988:69). Double Sandhi is not unexceptional in the *Rāmāyaṇa* either, as Satya Vrat Śāstrī (1964:197ff) points out.

C Lack of Sandhi / irregular hiatus

Below I list only hiatuses within the same pāda. As in epic Sanskrit, a hiatus between pādas was probably not considered a fault. See Satya Vrat Śāstrī (1964:194) on *pādāntayati* in the *Rāmāyaṇa*.

I have not listed all of the examples, but the ones cited show the various motivations which can result in this Aiśa solution.

a) To keep the form of a mantra (and to avoid hypopetrism): *hṛdayāya iti* 4.4a
b) To avoid hypometrism: *mahā-oghaiḥ* 12.8a; *manasā īpsitān kāmān* 16.50a
c) To avoid an unmetrical *pāda* with the second and third syllables short:
mantrite udake sati 16.37d

Type b) has been noted as Aiśa by Kṣemarāja ad *Svacchanda* 11.95d:

K: *māyā aharmukham iti sandhyabhāvaś chāndasaḥ*

See Goudriaan and Schoterman on the occurrences of irregular hiatus within a pāda, p63ff and BHSG§ 4.51ff remarking that hiatus in separate words is very common in verse, but may have been Sanskritised in prose, where they occur less frequently. For the same phenomenon in Pali, see Geiger 67. For examples for in-pāda hiatuses in the *Rāmāyaṇa*, see Satya Vrat Śātrī (1964:192ff).

D The -s + t- Sandhi (and -ś + c-) or the 'cosmetic masculine'

The underlying principle of this Sandhi is that masculine and neuter forms are interchangeable (cf. below). The Sandhi applied is that before a word starting with -t endings with the dental sibilant are preferred to the Anusvāra endings. Examples are:

dhyānanyāsaṃ samākhyātaṃ sakalas tu varānane 6.32cd (N.b. *nyāsa* is treated as neuter in the majority of cases)

sthānaśuddhiṃ dravyaśuddhiṃ bhūtaśuddhis tathaiva ca 6.6ab

u ū nāsāpuṭas te ca 16.16.14cd

[9] This can also be explained as correct Sandhi with the loss of the nominative ending, which was the interpretation preferred in Goudriaan and Schoterman (1988:69). They attribute the lack of nominative endings to 'laxity in sandhi matters' and also note that 'a special preference for stem-forms is found in proper names in the context of enumeration'. Cf. also the elision of nominative ending before *iti* remarked by Prof. Sanderson and cited in Goodall (1998:lxviii)

In 16.13-29 the tendency is that *kāra* is treated masculine before *tu*, and neuter in most other positions: *ṅakāras tu* 16.19d, *ñakāras tu* 16.21d, *ṭakāras tu* 16.22a, *hakāras tu* 16.29c; cf. also *tvaggatas tu yakāro vai* 16.27c.
A similar phenomenon is that the -ś ending is preferred before a *ca* in the next word, such as:
prakṛtiṃ puruṣaṃ caiva śivaś caiva 7.7ab (*puruṣa* is neuter as the non-final member of the list)
adhikāraṃ tathā bhogaṃ layaś caiva 7.11ab (*adhikāraṃ* is for *adhikāras*, since it is also non-final)
As the examples of the -śc- Sandhi show, the -st- or -śc- Sandhis occur regularly at the end of lists of three, where the last word is followed by *ca / tathā / tu*.
Although this Sandhi seems regularly employed in lists of three, it is not applied consistently everywhere, e.g. in the case of *kāra*.

In Goudriaan and Schoterman this phenomenon is treated as a cumulation of various scribal errors under different subsections in the chapter on *"pseudo-sandhi" : inaccuracy in the writing of word-endings* (pp. 52-53), or as anomalous uses of the cases (pp.87-90). However, since they are probably not simply scribal errors, and their use is motivated by a phonetic environment, I have labelled them as special Sandhis. Cf. also Goudriaan and Schoterman on the scribal error of adding -s before a t- or -ś before c-, which addition may be motivated by the same phonetic environment, but does not concern the above listed cases, where the endings are not added but changed.

I propose to explain this phenomenon as an attempt to Sanskritise the text. Sanskritisation here does not mean the rendering of the text more correct according to the rules of Sanskrit grammar, but that the authors may have attempted to make the text sound more Sanskrit in accordance with their idea of what Sanskrit should sound like. This meant that they perhaps tried to increase the number of Sanskritic endings, i.e. create nominal endings which did not sound Prakritic such as *-aṃ* or *-o* would. This resulted in an increased number of masculine endings which are made conspicuous by the application of Sandhi such as *-as +t-* and *-aś + c-* . These masculines are employed even in places where their use is not fully justified – since everything else is treated neuter – and thus their occurrences in these environments seem rather cosmetic.

E The Prakritic -o ending

In some cases I have accepted an irregular *-o* ending (standing for *-aḥ* or *-aś*) before voiceless consonant, since changing it to regular Sandhi would have required to much interference with the text.
pṛṣṭo caiva 11.2c, *tritayo samayī* 12.15b

This form is supported by Prakrit *-o* endings and it seems to be much more frequent in N than in D. Notable is N's frequent use of *tato* for *tataḥ / tataś* as opposed to D's regular Sandhi in most of these cases. Cf. Pischel §363, and BHSG §4.38 for *o* before voiceless consonants and pause.

F Treatment of hiatuses

1. Common hiatus fillers

There is a large number of occurrences of *ca, tu* and *hi* clearly functioning as hiatus-fillers. This phenomenon can also cause problems in the correct interpretation of some lines, for one needs to decide which occurrences are meaningful and which are fillers. Only one case is mentioned here, where the repetition of *ca* in the very same *pāda* shows that one *ca* is obviously superfluous for the contruction of the sentence: *catvāriṃśati cānyāś ca* 8.31c. See Goudriaan and Schoterman pp. 64-66.

That the use of conjuntions and *eva* is not regular has been also remarked by Kṣemarāja ad *Svacchanda* 3.33c

ātmayāge kṛte caiva dehaśuddhiḥ prajāyate K: *co hyarthe. evaśabdo jāyateśabdād anantaraṃ yojyaḥ.* (N.b.: here Kṣemarāja tries to upgrade the style substantially by reinterpreting the filler *caiva*)

2. The intrusive -m-

This hiatus-filler is listed with numerous examples in Goudriaan and Schoterman (65-66). Cf. also BHSG § 4.59 and for Pali Geiger §73. Here I shall give only one example for each type.

a) To avoid a correct hiatus: *anyasmin kula -m- utpannā* 22.6c

b) To avoid Sandhi in a compound: *ta-m-ādinā* 16.42b (cf. BHSG §4.60)

c) To avoid an incorrect hiatus: *vāruṇīdiśi -m- āsthāpya* 5.5a (this is the most common motivation, cf. BHSG §4.59)

d) In the majority of cases it is difficult to judge if the *-m* is a hiatus filler or an irregular neuter ending. Cf. e.g. *trikūṭādrim iva* 6.18c, *jaṅghaṃ udā°*16.22b. It is possible that the gender was simply considered changeable in order to avoid a hiatus.[10]

It is also possible to accept -d- as a hiatus-filler, following BHSG §4,64 (cf. Goudriaan and Schoterman p.66[11]), but I have found only one occurrence which may be in this category: *tasya siddhir varārohe yad idaṃ gopayiṣyati* 22.40d; where one may also understand the use of the neuter *yad* for the masculine *yaḥ*.

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[10] There is a somewhat similar phenomenon in the use of possessive pronouns in French. The masculine form replaces the feminine before feminine nouns in order to avoid hiatus, e.g. *mon introduction* for *ma +introduction.* Spoken British English also has a similar Sandhi with the so-called intrusive R, although there is of course no gender confusion: 'law and order' pronounced as 'law -r- and order' on the analogy of words in which the final written -r- is pronounced in intervocalic position.

[11] Both grammars emphasize the rarity of -d- as hiatus-filler, and Goudriaan and Schoterman find the evaluation of the form difficult.

II. MORPHOLOGY

A Formation of words

1. Formation of the feminine

The first examples from a) to c) may be due to the influence of vowel-discolouration in Apabhraṃśa (see e.g. Tagare §18 (3)), although – as Tagare mentions in §37 – it is not a common phenomenon in Apabhraṃśa.

a) *-akā* for *-ikā*

°*sādhakāṃ* 3.20d; *<a>ṅgulakāḥ* 16.25c; *aśeṣaphaladāyakām* 16.45b. Cf. Goudriaan and Schoterman p.68. This alternates with correct forms.

b) *-anī* for *-inī*

As Goudriaan and Schoterman (p67) point out, the hesitation between these suffixes goes back to the Vedas (*Atharvaveda* 4.12.1).

Cf. °*praṇāśanīm* 3.39d, °*vardhanī* 6.9d, °*vināśanīm* 6.23b

c) *-atā* for *-itā*

In fact, for *-itrī*, since the masculine stands here for the feminine (cf. 2 below): *pālayatāpi* for *pālayitrī* 19.16b

d) *-i* for *-ikā* (or perhaps loss of the *-ka* ending *metri causa*)

°anāmi° for °anāmikā° 6.17c

e) *-i* stem for *-inī*

yogibhiḥ for *yoginībhiḥ* 16.7d, 18.28b, 21.1e, *yogi*° for *yoginī*°22.1d. Cf. Goudriaan and Schoterman p.68 observing that *yogī* seems to serve as a feminine of *yogin*. Cf. also the confusion between *-i* / *-in* /*-ī* stems discussed in BHSG §10.1ff The underlying principle is probably the confusion of stems which all become *-i* in Prakrit and Apabhraṃśa. For Prakrit *-in* > *-i* and *-i*/*-ī* > *-i* see Pischel §405 and §384 respectively. In addition to this, Apabhraṃśa also changes *-iṇī* to *-i* / *-a*, see Tagare §18 (3). See also the following examples adduced by Prof. Sanderson[12]: *Netratantra* 20.16c *yogiyogena*, where the sense is *yoginīyogena*, as Kṣemarāja recognises *ad* 10c: *yoginīnāṃ yogena*; also *Mālinīvijayottara* 19.26d: *yogī yogikule kulī*

g) *Ghoramukhī* for *Ghoramukhā*

According to Pāṇini 4.1.58, proper names ending with °*mukha* or °*nakha* must take the feminine in *-ā*. The SYM consistently uses an irregular form to denote the fourth mantra-goddess of Parāparā, Ghoramukhī, and the name figures in the same irregular form in the mantra as a vocative (Ghoramukhi). See e.g. 3.23-38 and notes to the

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[12] In a letter dated 01/06/1999.

translation. The same phenomenon has been noted in the *Rāmāyaṇa* by Satya Vrat Śāstrī (1964:203) concerning the name *Śūrpanakhā/ī*. The confusion is easily explicable as a Prakritism, since stems on *-ī* and *-ā* tend to converge in Prakrits.

2. Lack of feminine formation

This usually happens with consonant stems and with forms of the *nomina agentis*; and the underlying principle is that due to the vocalisation of consonant stems and the general assimilation of stems to *-a*, these are probably felt to be feminine forms.

– Masculine *-as* stem used for the feminine *-asī* (all examples are for °*manas*). This must be due to the confusion with thematic feminines in *-ā*, and the phenomenon should in fact be categorised under thematisation of *-as* stems; but since it is perceived in standard Sanskrit as a masculine form, I have included it here: *ekāgramanāḥ* 19.2b, *śṛṇuṣvaikamanā* 31.5a *ato hṛṣṭamanā devī* 29.1a Cf. Pischel §410 (Apsarā for apsaras)

– Masculine instrumental of *-ant* stem for feminine *-antī*: *bhavatā* for *bhavatyā* (m.c.) 29.12a Cf. the same kind of instrumental (*mahayā* = *mahatā*) used for the feminine in Prakrit, Pischel §396.

3. Irregularities of the abstract noun formation in *-tva*

The suffix *-tva* is not used very consistently: (m.c.) *sakalatve* must be for *sakale* 7.16a, for the immediate context has both *sakale* and *niṣkale* twice and *laye* once. On the other hand, the abstract suffix is omitted in 2.24d, which has *śiva*° for *śivatva*°. Cf. also *bhairavam* for *bhairavatvam* in 22.12d For other examples for the lack of *-tva* elsewhere, see Goudriaan and Schoterman p.67.

4. Miscellaneous irregular formation of nouns to adjectives

Several of these forms may be explicable with the Aiśa flexibility of using nouns for adjectives and vice versa.

– Grade confusion *īśānyām* for *aiśānyām* 6.30d, *traiḥkālam* for *trikālam* 6.49a The former irregularity may be partly explicable with the disappearance of the diphthong *-ai* in Prakrit, cf. Pischel §60. The latter may be paralleled by the occasional elevation of the first vowel in synthetic formations in Prakrit, cf. §77.

– *Raja / rāja* for *rājasa*: *rājavarṇā*° for *rājasavarṇā*° 16.33c, *rajam* 21.18a

The last two examples may be seen as displaying the general tendency of shortening words with the elision of the last syllable.

5. Comparative / superlative confusion.

kanīyas for *kaniṣṭha* (in fact, for *kaniṣṭhā*, while *kanīyas* is thematized to *kanīya / kanīyā*). *kanīyāṅguṣṭha* 6.17a. This confusion itself may not be Aiśa, for Abhinavagupta uses *kanīyasī* to denote the little finger in *Tantrāloka* 28.95, but this meaning or usage is not recorded in dictionaries. The phenomenon is paralleled in Buddhist Sanskrit, where *-tara* is used as superlative suffix, BHSG §22.40.

B Nominal declension

1. Lack of endings

Nominative and accusative endings are often elided if the metre requires Sandhi without them.

kanīyāṅguṣṭha for °*aṃ* 6.17a; *nādeyāvidhināmiṣam* 6.46b *vidyāvrata samārabhet* 10.3d; *arake cakravegā tu mohany ante tu cārcayet* (for accusatives) 19.11ab; *tasya vāksiddhi jāyate* 19.18d.

Cf. BHSG §8.22 and §§8.31-8.35; Pischel §364 (both for Prakrits and Apabhraṃśa); Tagare §80 (use of zero as a termination of the direct case) Goudriaan and Schoterman p.69.

(Also cf. confusions beween nominative and accusative mentioned below) The tendency towards having only two cases, a nominative/accusative or direct and an oblique case similarly to Apabhraṃśa, is discernible with almost all stems. This phenomenon will be treated in general when discussing irregularities of syntax.

2. Stems on -*a* and -*ā*

It should be noted here that all other stems tend to be assimilated to -*a* / -*ā* stems, usually by extension. For examples cf. each stem below.

a) Stems in -*a* are usually declined regularly, except for incongruence of gender and number (cf. syntax and lexicon). However, the omission of the syllable -*nā*- in the genitive plural does occur: *aśeṣām* (for *aśeṣāṇām*) *eva mantrāṇām* 1.13a. Cf. Goudriaan and Schoterman p.69. Kṣemarāja also notes this applied to a feminine -*ā* stem as Aiśa *ad Svacchanda* 4.384d

... *sparśo yadvat pipīlikā*<m?> K: *yadvat pipīliketi saṃcarantīnāṃ pipīlikānām ivety arthaḥ. pipīlikā*<m> *ity atra nāśabdasya lopa aiśvaraḥ.* (It is not clear from the edition if Kṣemarāja read *pipīlikā* or *pipīlikām* for *pipīlikānām.*)

For this contraction, cf. BHSG §8.124, assuming that it is formed on the analogy of consonantal stems.

An isolated case of turning an -*a* stem into an -*in* stem in the instrumental *metri causa* has been noted: *visargiṇā* for *visargeṇa* 21.45b

b) Stems on -*ā* usually have °*āyā* instead of °*ayā* in the singular instrumental: *mudrāyā vāñchitapradam* for *mudrayā v°* 6.16d , *parāyā* for *parayā* (+ *sa*) 7.16a, (+ *tu*) 7.23a *tryakṣarāyā* (+ *va*) 7.8b, *parāparāyā* (+ *ca*) 7.8c, *vajramudrāyā* 21.14c. This may be explicable as a tendency towards having one oblique ending in -*āyā*. Cf. Goudriaan and Schoterman p.70. Tagare §89 BHSG §9.48

3. Stem on -*i* (and -*u*)

a) Gender confusion: there is a tendency to treat all stems in *-i* as feminine, although this is not applied as a rule. Cf. BHSG §10.9ff; Tagare §94 (p166) remarking that the declension of masculine *-i* /*-u* stems is more influenced by the feminine stems than by that of the masculine -a stem (but masculine and feminine *-i* stems are well differentiated in Prakrit, the latter having the same terminations as *-ā* stems; cf. Pischel §§377-388)
b) Case confusion: as noted above in case of *-ā* stems, a tendency towards having one oblique case can be discerned: *paṅktyā* 3.23d (instrumental for the genitive)
c) Creating *-a* stems from *-i* stems.
This is done in two ways: by extension *°mūrtayaḥ* for *°mūrtiḥ* 10.10d and *°paṅktayaḥ for paṅktiḥ* 16.15d (occurring in BHSG §10.7 the stem *ṛṣaya-* used for *ṛṣi*, for which cf. also *ṛṣayo-guptam* in compound in SYM 32.13a with the BHS *maharṣaya-siddha-sevitam*) or by replacement *°ākṛtāḥ* for *°ākṛtayaḥ* 29.10a.
The phenomenon may be partly due to the fact that the *-i* stem was felt to be feminine (cf. above) and was thus replaced by the ubiquitous *-a* stem masculine.
d) Confusion between stems in *-i* and *-in*: the case of *yogi.*
Mahāyogim for *mahāyoginam* 30.4c Cf. Goudriaan and Schoterman p.70. BHSG §10.1ff, Pischel §405
e) If we accept lengthened -ā-s in compounds such as **śaktyāntam* for *śaktyantam*, the phenomenon may be explicable as a confusion between *-i* and *-ī* stems, the latter often being extended to an *-ā* stem. However, I have not observed any other extension of *-i* to *-ā* stem, the phenomenon being probably restricted to *-ī* stems.

4. Stems on -ī (and -ū)

a) The most common phenomenon is the extension of *-ī* stems to *-ā*:
yogeśvaryāḥ 2.21b *°vidhāyinyāḥ* 2.28a, *tarjanyā°* 6.17c, *devyā[ḥ]* (for *devī[ḥ]*) 7.2c, 12.3b, 16.40c, 16.52c, 19.9c , *rudrāṇyā°* *10.9d, *kauberyābhimukhaḥ* 13.12b, *aṅgulyāś* 16.24a, *yoginyā[ḥ]* acc. pl. 21.9c. Cf. Pischel §384ff, BHSG §10.86 and 10.164, Tagare §97ff
b) This also happens to monosyllabic stems keeping the *-i* in the stem: (loc) *striyāyāṃ* for *striyāṃ* 7.35a. Cf. BHSG §10.6. Prakrit does not distinguish between words of one or more syllables either, the terminations corresponding to *-ā* stems. Pischel §384.
c) Confusion between between the nominative and the accusative, especially in the plural, is very common, thus having *-īḥ* for *-yaḥ* : *°rūpiṇīḥ* (perhaps supply / understand *dadyāt*?) *6.17d, *yoginīḥ* for *yoginyaḥ* 22.5a, 22.20c, *°dhāriṇīḥ* 22.37d. They are identical in Prakrit. Pischel §374 (and of course in Apabhraṃśa too cf. Tagare §§88,93)
N.B. This means that a word in *-ī* can have three nominative plurals: regular *yoginyaḥ*, extended *yoginyāḥ*, and the accusative *yoginīḥ*. Moreover, with the substitution of the feminine by the masculine, the *-inaḥ* ending is also possible, such as *°abhilāṣiṇaḥ* in

22.9d. (cf the Apabhraṃśa borrowing from the masc. and neuter declensions in the feminine Tagare §88)

5. Stems on -ṛ.

As a preliminary it must be noted that judging from the metre *-ṛ* was most probably pronounced and conceived as *-ri-*. This is also supported by the orthography of the mss, which may however date from a later period. E.g. 6.3b would be unmetrical with a very uncommon violation of the metre (two *laghus*) if the *-ṛ* were not substituted by *-ri-*. The same has been remarked by the editors (Adriaensen–Bakker–Isaacson) of the original *Skandapurāṇa* (1998:27-28). Cf. also the examples given in Satya Vrat Śātrī (1964:181) to show that internal vowel Sandhi is not applied in some cases in the *Rāmāyaṇa*. These examples all involve initial *-ṛ*-s which are treated as if *-ri-* in the compound, showing probably again the actual pronunciation of *ṛ* at that time rather than the omission of internal Sandhi: *paramaṛṣiḥ, °gandharvaṛṣi°, rākṣasaṛkṣa° and paramaṛṣiṇā.*

Extensions to *-ā* stem: the case of *mātṛ-*. Cf. Goudriaan and Schoterman p.73.

– *mātarāḥ* (nom. pl. , probably understood as plural of **mātarā*, an extended stem) 8.29d, 8.30a, 8.30b, 8.30d, 8.32d, 8.32f, 8.35d, 8.36c, 8.36d, 8.38d, 16.17b, 22.6d, 22.15d, 29.4d. Noteworthy is that in the meaning 'divine mother', the stem *māarā*, which is declined like the feminine in *-ā*, appears in Prakrit according to Hemacandra 3,46. (Pischel §392); BHSG §13.18.

– extension to *-ā* via extension to *-ī*: *mātryāḥ* 8.34 (four times – in one series) Cf. the rare *duhitrī* for *duhitṛ-* BHSG §13.15

– *mātrā°* 3.50a (metri causa) cf. BHSG §13.15

6. Stems on mute and -s.

a) Feminine stems in mute. The few examples show the assimilation of these stems to -ā stems. Cf. BHSG §15.9; Pischel §413 (including the example *vāā*); Tagare §75

vāc- is extended to *vācā* in 10.11d – but it also has an accusative singular *vāk* in 3.23b. (probably due to the merging of the nominative and the accusative)

diś- is alternatively used with the stem *diśā* e.g. in 6.31c This *-ā* stem form is fairly current, but cf. Kṣemarāja ad *Svacchanda* 3.17ab judging it Aiśa.

hṛdayādīṃs tataḥ pañca diśāsu vidiśāsu ca K:*diśāsv ityādir aiśaḥ pāṭhaḥ.*

Cf. alternation of *gir-/girā* discussed in Goudriaan and Schoterman p.74.

It is possible that *niśim* 16.32c, which I understood *niśi* + hiatus-filling *-m-*, is made on the analogy of Prakrit *diśim* (accusative) recorded in Pischel §413. Cf. diśi -m- in SYM 5.5a

b) Thematization of *-s* stems.

– This is very common, usually through the elimination of the *-s* of the *-as* ending. *adhaḥ°*D *adha°* N 2.28a; *tadgataś cā payaḥ smṛtaḥ* (being masculine) 3.18d;

śiram for *śiraḥ* 4.4c (-m- may be hiatus filler) 6.30d; *brahmaśirasyaitad* *10.8c; *śiracchedam* 29.17a; *cādha*° for *cādhaḥ* (metri c) 5.9d; *paya*° for *payo*° 5.10c, *kanīyā*° for *kanīyasī*° (6.17a); *rudratejopabṛmhitaḥ* 32.9b; **vīracetena* (for °*cetasā*) 21.46c; *mārgaśire* (for °*śirasi*) 21.25c; *rajasya* 22.25d. The feminine °*manā* as in 31.5a is probably also the result this thematization.
This type of thematization (*teja* for *tejas*) has been noted as Aiśa by Kṣemarāja ad *Svacchanda* 5.64c: *tejodghātā ity aiśaḥ pāṭhaḥ*.
Cf. BHSG §16.10ff, Pischel §409 (both BHS and Prakrit keeping the correct unthematized stem too just as Aiśa cf. Pischel §407)
– Another way of thematizing -*s* stems is by extension: *°*cetasaḥ* for °*cetās* 10.4b, 13.4b; *manasena* for *manasā* 16.37a. This is rarer in Prakrit too cf. Pischel §409 (where one of the two examples is °*manaso*) BHSG §16.2-9 (recording both *cetasa* and *manasa*)
– The thematic derivative may also be used, ifc. °*mānasaḥ* for °*manāḥ* 19.20b, which is regular.

7. Stems on -*nt*

Only one irregularity has been noted, the thematization of the present active participle. **hasantoccair* (*hasantaḥ* + *uccair*) 10.7d. Cf. Goudriaan and Schoterman p.75. For this, the following parallels have been adduced by Prof. Sanderson[13].

> This extension of present active participles, which reflect Middle Indo-Aryan (see Pischel §560; cf. BHSG §18.4.31) is not uncommon in our corpus, as the following examples show:
> 1.
> *prahasanta*-. *Svacchanda*, NAK 1-224, f. 105r1-2 (A) (> *Tantrasadbhāva*, NAK 1-363, f. 134v 2 [B]):
> *dhyāyito yogibhir nityaṃ prasannavadanekṣaṇaḥ*
> *prahasanta -m ivābhāti jyotsnāraśmibhi nirmalaiḥ*
> d *raśmibhi* A : *raśmibhir* (corrected against the metre) B
> The form has been edited out in the text of the Kashmir edition, *Svacchanda* 10.603
> *dhyāto vai yogibhir nityaṃ prasannavadanekṣaṇaḥ*
> ***prahasan sa** ivābhāti nirmalajñānaraśmibhiḥ*
> and in that of the Grantha manuscripts (IFI, T. No. 507, p.226 [A]; No. 570, p. 224 [B]; No. 1032, p. 228/929 [C]):
> *sa dhyāto yogibhir nityaṃ prasannavadanekṣaṇaḥ*
> *prahasann iva cābhāti jyotsnāraśmisunirmalaiḥ*
> d *raśmisunirmalaiḥ* ApcB : *rājisunirmalaiḥ* C : *raśmijisunir*° Aac
> 2.
> *garjanta*-. *Svacchanda*, NAK 1-224, f. 104v5 (A) (> *Tantrasadbhāva*, NAK 1-363, f.113v6 [B]): *garjantair* (*air* corr : *aiḥ* A : *ai* B *gaṇavṛndaiś ca*); > *Svacchanda* 10.587 and the Grantha mss: *grajadbhir*
> 3.
> *vyāpayantaḥ* (nom. sg. masc.) in *Tantrasadbhāva*, NAK 1-363, f. 3v (1.49):

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sa eva bindur ity ukto vyāpayanto vyavasthitaḥ
avyāpī paśubhāvastha saṃsāre saṃsaraty asau
4.
udayanta-. Ibid. f.65v: *udayantāḥ* (nom. pl. masc.); ibid.: *udayanteṣu*.
5.
jvalanta-. Ibid. f. 107v: *jvalantaḥ* (nom. sg. masc.); ibid.: *prajvalantaiḥ* "

8. Stems on *-n*.

a) Thematization of *-an* to *-a*. Cf. Goudriaan and Schoterman p.76
varmam for *varma* 4.6d (-m- may be hiatus filler); *karmam* (acc. sing.) 6.48b, *karmaṃ* (acc. sing.) 7.15b, °*karmeṣu* 18.26d; °*ātme* for °*ātmani* 14.4a, °*nāmena* 21.8a
Cf. BHSG §17.2-21; cf. the appearance of the thematized stem of *rājan-* in Jaina Mahārāṣṭrī in Pischel §399.

b) Thematization of *-an* to *-āna* Cf. Goudriaan and Schoterman pp.76-77
navātmāno for *navātmā* 18.c *adhvānam* for *adhvā* (also neuter for masc.) 22.11a
Cf. BHSG § 17.31-47, Pischel §402 (noting the same vacillation between stems, . recording *addhā / addhāṇo = adhvā*).

c) Thematization of *-in* to *-ina*. All examples are for the nominative singular.
mantriṇaḥ 6.11a, *raktayajñopavītinaḥ* 10.7b, *pītayajñopavītinaḥ* 10.9b, *vratino* 13.7a, °*rūpiṇam* 18.19b; *phalabhāginaḥ* 32.9d, *siddhikāṅkṣiṇaḥ* 21.36b
Cf. Goudriaan and Schoterman p.77, Pischel §406

d) Confusion of *-in / -i / -ī*: the case of *yogin*
This has been mentioned when dealing with -i stems. Cf. *yogiṃ* for *yoginaṃ* 30.4c (cf. Pischel §405), *yogibhiḥ* for *yoginībhiḥ* 16.7d, 18.28b, 21.1e; *yogi*° for *yoginī*°22.1d

C Numerals

1. Differences of gender are usually ignored Cf. Goudriaan and Schoterman p.77.
trayaḥ for *tisraḥ* (but the masculine and feminine are confused in the sentence in any case cf Pischel §438, BHSG §19.8-9) 6.17b; *ekaikasmin* 22.34c (masc. for the fem. and also loc. for the gen., cf. pronominal declension below and Pischel §435)
2. The use of °*triṃśa* with the appropriately declined form for °*triṃśat* 6.19c: *aṣṭātriṃśāṃs tathā varṇān* Cf. BHSG §19.30ff and Goudriaan and Schoterman p.78. This shows assimilation to -a stem nouns, as does thematised *daśa*.

D Pronominal declension

1. Thematization and nominal endings

taṃ for *tat* 1.10c; *yaṃ* for *yat* 3.2c; *anyaṃ* for *anyat* 2.34b; *viśve* for *viśvasmin* 2.23d; *pūrve* for *pūrvasmin* 5.3a; *imaiḥ* 7.7c Cf. Goudriaan andSchoterman p.78, BHSG §§

21.11 (acc. sing.) 21.20 (loc. sing.) 21.71 (*imaiḥ*); Pischel §424 (not allowing nominal loc. sing.-s)

2. Gender confusion

a) The most common is the use of masculine for feminine.

tasya for *tasyāḥ* 2.35a, 3.8b, 3.14a, 3.21d, 16.49d, 18.7a, 30.3b, 29.43b, 29.49b; *yasya* for *yasyāḥ* 30.2c; *tasmāc* for *tasyāś* 32.7a; *ye* for *yāḥ* 8.29a; *ete* for *etāḥ* 21.17a; *ebhir* 21.17c; *tasmin* for *tasyāṃ* 13.1c; *caiṣāṃ* (?) for *āsāṃ* 13.20d; *sa* for *sā* 18.11d; *teṣām* for *tāsām* 22.5d; *eṣām* for fem. 22.10; *eteṣām* 22.38a,c.

Cf. Goudriaan and Schoterman p.79; the gen. sing. demonstrative being frequently the same for the masc. and the fem. in Prakrit in Pischel § 423 (and BHSG §21.18 using Prakrit forms); for the confusion of masc. and fem. pronominal declensions, or rather the substitution of the fem. with the masc. in Apabhraṃśa see Tagare §123 (iv) ff.

b) The use of masculine for the neuter also occurs.

ayaṃ sphuṭam for *idaṃ sphuṭam* 16.50d; *tasya siddhir varārohe yad idaṃ gopayiṣyati* (or shall we understand a hiatus-filling *-d-*: *ya -d- idam*?) 22.40d

Cf. *ayaṃ* for *idam* in Ardhamāgadhī, Pischel §429. The morphological disappearance of the neuter in Apabhraṃśa (Tagare §76), which began in Prakrit (Pischel §357) may explain this substitution.

c) The feminine pronoun instead of the collective masculine.

tāsāṃ (referring to *mantrāṇām* and *vidyānām*, the latter being closer) 2.39a, *tāsāṃ* (ref. to Bhaginīs and Vīras) 21.36c. This confusion of masculine and feminine shows Apabhraṃśa influence (Tagare §76 and §123 (vi))

3. Number and case confusion

a) Number confusion occurs with the dual, which is in fact not much used in nominal declensions either as in Prakrit: *te ca* 16.14c (after *nāsāpuṭas*, which is sing. for dual)

b) I have not accepted many oscillations between the singular and plural *sā* and *tāḥ*, but they may well be original. These oscillations may sometimes be due to the hesitation between singular and plural when speaking about a group of people / deities and one representative among them. Cf. singular / plural incongruence in the syntax and the problem of 'Aiśa collective singular' below.

c) Confusion of cases also occurs, due to the merging of the oblique cases, cf. above. Cf. dative for the locative: *ekaikasmai* 22.32a; locative for the genitive (and masc. for fem.) *ekaikasmin* 22.34c.

4. Occasional confusions of demonstrative and relative

These have been emended in the edition, but cf. Goudriaan and Schoterman p.79 (accepting four occurrences).

E Verbal flexion

1. Irregular use of the active, middle and passive

a) The middle and the active are used according to the exigencies of the metre. Cf. Goudriaan and Schoterman p.79, BHSG §37.10, noting that the confusion is present in classical Sanskrit itself and there too metrical considerations often play a part (Renou §26.3). On the limited use of the middle in Prakrit cf. Pischel §452.

The following are examples for the irregular middle *metri causa.*

sidhyate 2.40d, *utpatate* 3.49b; (*metri causa*) *cotpatate* 15.3c, *japate* 13.4a (m.c.); *krīḍate* 18.28b, *spṛśate* 30.4a; *hasate* 29.29a, 29.37a, *jinate* (for *jināti*) 11.12.

b) Passive for the active. The only example is 4.7b (which may be corrupt): *sāmpratam *tvāṃ pramucyate* 4.7b. But for its frequent occurrences elsewhere cf. BHSG §37.22ff, backed up by the convergence of the middle and passive in Middle Indic, cf. Pischel §452. Goudriaan and Schoterman p.81

2. Confusion between the present indicative / preterite / optative

a) Optative for praeterite: *tatra praśnaṃ bhavet pūrvaṃ* 16.2a; *avāpnuyāt* (with past participles in the context) 32.7b Cf. the extraordinary frequency of the optative in Ardhamāgadhī and Jaina Mahārāṣṭrī in Pischel §459. This proliferation in the SYM may of course be also due to the nature of the text, which mainly contains injunctions. Cf. also Goudriaan and Schoterman p.91.

b) Present indicative for the optative

tatrāsandhyāṃ tu kurute pṛthvīśaṃ vaśam ānayet 18.27cd

3. Confusion of verbal classes other than 10 / causative

On the whole, the tendency towards thematization and the loss or limited use of the fourth class (paralleled by the reduction or merging of the Ātmanepada into other forms) is discernible. Cf. Pischel §452, BHSG §24.15 Goudriaan and Schoterman pp.82-83; for similar tendencies in the Rāmāyaṇa see Satya Vrat Śāstrī (1964:217ff)

a) Verbs of class 4 treated as 1: *nyaset* for *nyasyet* 6.19b, 6.26a, 6.26c, 6.30d, 6.31b, 18.13a, 18.20b, 18.23b, 19.5b *vinyaset* for *vinyasyet* (all metri causa) 6.23c, 6.25a, 6.32b, 18.14d, 31.7a; *pravinyaset* 19.5d. The verb is never used as class 4, producing a striking contrast with Abhinavagupta's usage in the *Tantrāloka.* It must be noted, however, that this root as class 1 is well attested in classical Sanskrit , and should not be regarded as irregular.[14] Nevertheless, the contrast with Abhinavagupta's usage may show that it was perhaps considered or felt more correct to use it as class 4 than class 1.

b) Athematic roots treated as thematic

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[14] This has been pointed out by Dr Isaacson, citing Whitney's *The Roots, Verb-forms, and Primary Derivatives of the Sanskrit Language* p.5 and examples from *Manusmṛti* 6.46a and 3.216c.

hunet for *juhuyāt* 14.3d, *homayet* for *juhuyāt* 19.20c, *pradāyanti* 29.7c, *jinate* 11.12c (thematisation and Ātmanepada for Parasmaipada from *jyā jināti* 9P attested in Vedic and Pali; also in Prakrit *jiṇai* < *jinati*)[15]

c) Thematic verb treated as athematic. This is rare and is probably to be understood as hyper-Sanskritism.

nindyāt (for *nindet*) 6.45d (N.b.: this form functions as an optative, not as a precative)

4. The causative / denominative Cf. Goudriaan and Schoterman p.83

a) The overuse of causatives in the non-causative sense are probably explicable as denominatives. They occur most frequently with verbs of the athematic classes, suggesting that the underlying principle is the tendency towards thematization. Moreover, it is often difficult to judge if a causative is Aiśa or not, for a large number of verbs are used in the causative form with the same meaning in standard Sanskrit. (*svārthe ṇic*) Cf. also BHSG §38.18ff, §38.22ff.

Cf. e.g. *kārayet* 6.11f, 6.48b, 18.4d, 18.17d, 19.13d; *nirodhayet* 6.28d, *yojayet* 6.56d, ? *veṣṭyantyaḥ* 13.15d, *pradāpayet* 16.48d, *krīḍayitvā* 15.4c, *smaritaṃ* for *smṛtam* 31.9d (or perhaps it is simply formed from the present stem), *homayet* for *juhuyāt* 19.20c

Cf. also Kṣemarāja's explanation of this irregularity in *Svacchanda* 3.131ab concerning *kārayet*, arguing that it is in fact not the performer of the ritual but the mantras that act.

guruḥ pūrvānanaḥ sthitvā prokṣaṇādīni kārayet

K:... *kārayed iti kurvato mantrāṃs tadvīryānupraveśena prayuñjīta.*

At other places, Kṣemarāja simply notes the irregular denominatives or the irregular uses of the causative as Aiśa. Cf. e.g.

4.530d *praṇipatya kṣamāpayet* K: *kṣamayed ity atrārthe 'yam aiśaḥ pāṭhaḥ*

Ad 9.68a K: *kṣāmayatīty aiśaḥ pāṭhaḥ.*

(N.b.: causatives in *-āpayati* are not at all frequent in the SYM))

b) It seems that contractions of the causative / denominative *-aya-* occurs frequently *metri causa*: *pāleyuḥ* for *pālayeyuḥ* 2.31c (also cf. *Tantrasadbhāva* 9.529d *pāla yatnataḥ* for *pālaya yatnataḥ*); *veṣṭyantyaḥ* for *veṣṭayantyaḥ* 13.15d. These contractions are not to be confused with Middle Indic *-e-* for *-aya-* (as in BHSG §38.18ff Pischel §490), which does not occur in the SYM, but the ultimate motivation for the contraction may well be this Prakritism. Cf. the suppression of *-ay-* in the stem, especially in the optative, noted in BHSG§29.4

F Verbal nouns

1. The absolutive: confusion of Lyap and Ktvā

Cf. Goudriaan and Schoterman p.84 and Satya Vrat Śāstrī (1964:228ff)

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[15] References are from Prof. Sanderson, in a letter dated 01/06/1999.

a) Lyap for Ktvā is the most common of these deviations. Cf. BHSG §38.9
yojya 3.24a, 3.29a, *pūjya* 5.7c, 6.35c, 7.17d, 16.46c *japya* 6.10a, *siñcya* 6.11c, *recya* 7.20c, **mārjya* 8.16a, *pūjya* 8.21d, *gṛhya* 13.20a, 18.6c
b) Ktvā for Lyap is less frequent: *nyastvā* 6.31a, 6.40c Cf. BHSG §38.8
Cf. absolutives in Prakrit, which does not maintain the distinction between the two forms, Pischel §581. The only prevalent ending seems to be *-ya* in Śaurasenī, Māgadhī and Dhakkī, Pischel §590.

2. Ignored Saṃprasāraṇa

This occurs with a particular verb, *yaj-*, perhaps in order to distinguish it from *iṣ-*. *yaṣṭa / yaṣṭvā* for *iṣṭa / iṣṭvā*:
**yaṣṭavatām* 1.6d. Cf. *yaṣṭvā* (*Mataṅgapārameśvara* KP 1.46d), *yaṣṭvā* 7.2c, 18.3c *yaṣṭena* 18.2c
The underlying principle may be the formation of the past participle from the present stem as in Prakrit, Pischel §565.

3. Middle Indic gerundive

There is only one form to note: *karīyo*, which stands for *kartavyo / kāryo metri causa*. It is probably related to the Middle Indic form *kāriya*, such as it is in Pāli with *svarabhakti*. (Cf. Geiger §202) Note also the long *ī* in Pāli *karīyati* for *karoti*, in Geiger §30.1. Cf. Pischel §134 on separation vowels, especially *-i-* for *-ry-* (although no similar form is recorded by him as a gerundive) Cf. BHSG §34.26 with a similar example of the epenthetic *-i*. The lengthening of the *-i* may simply be motivated by the metre; see BHSG§3.19 'Even epenthetic *i* may, it seems, be lengthened m.c.: *śīriye* ... for *śiriye*... = Skt. *śriye*'

4. Irregular participles

On the thematisation of the active present participle, cf. above stems in *-nt*. The past participle *smaritaṃ* for *smṛtam* in 31.9d may be formed from the present stem, cf. Goudriaan and Schoterman p.84, Pischel §565, BHSG §34.7

III MORPHOSYNTAX – IRREGULAR COMPOUNDING

Lengthening or changing of vowels and insertion of single consonants in a compound *metri causa* have been treated at the discussion of Sandhi above.

1. Anomalous Dvandvas

Cf. Goudriaan and Schoterman p.85
Some of these may be due to the Aiśa proliferation of the collective singular, cf. below.
sitāruṇena 6.13c, *kanīyāṅguṣṭha* 6.17a **bhuktimuktiḥ* 8.3b *japadhyānaṃ* 14.5b

2. Inversion (Cf. Goudriaan and Schoterman p.85)

a) Inverted Karmadhārayas are not very common.

pūrvamantroditān for *pūrvoditamantrān* 6.30a

Such an inverted Karmadhāraya has been classified as Aiśa by Kṣemarāja ad *Svacchanda* 4.126a (although the compound is a Bahuvrīhi, the elements affected concern a Karmadhāraya sequence within that):

bhuktakarmaphalāśeṣā (for *bhuktāśeṣakarmaphalā*) K:*pūrvanipātavyatyaya aiśaḥ*

b) Inverted Bahuvrīhi-s are common

– Inverted Niṣṭhā-Bahuvrīhis: *nyāsakṛtaḥ* , *sevākṛto* 13.5d and 13.9a; *prāṇāyāmakṛto* 18.18c. A slightly different type of inversion involving three words is seen in * *vāmodyatakaras* for *udyatavāmakaras* 10.13d.

On this irregularity Prof. Sanderson wrote the following[16]

> [The inverted Niṣṭhā Bahuvrīhis] go back to the *Brāhmaṇas* (e.g. *Śatapathabrāhmaṇa* 4.5.10.6 *somāpahṛtānām*), *Sūtras* (*Āśvalāyanagṛhyasūtra* 3.5.11 *brahmāñjalikṛto japet*) and MIA (*Apadāna* 7.2b, *Jātaka* 6.503, 547, 583, *Theragāthā* 836, 841, 1083, 1178, 460; *Sūyakaḍaṃgasutta* 1.2.2.19). Cf. also *Aṣṭādhyāyī* 2.2.37 and *Pischel* §603 (*prākṛte pūrvanipātāniyamaḥ*)

– Inverted Non-niṣṭhā Bahuvrīhi: *mukhīghorīṃ* for *ghoramukhīṃ* 18.12c.

The inversion of a non-Niṣṭhā Bahuvrīhi has been also noted by Kṣemarāja ad *Svacchanda* 10.535b :

caturyugavaśānugaḥ K: *catvāro yugā vaśā anugā yasyeti pūrvanipātavyatyayaḥ*.

That he regarded this as Aiśa is clear from his remark ad 4.126a cited above, where *pūrvanipātavyatyaya* is called Aiśa.

In general, it may be concluded that inversion of the elements in a compound is probably the result of Prakritic influence; as Pischel remarks (§603), in Prakrit 'individual members [of a compound] do not follow one another in a strictly logical sequence'.

3. Tatpuruṣa treated as Karmadhāraya and its splitting

In the following examples, the first element of the Tatpuruṣa compound, a feminine substantive, is made to agree with the second element. This phenomenon should perhaps be seen as part of the lexical changes whereby a substantive becomes an adjective. However, it seems that this 'adjectivisation' often happens in connection with substantives which otherwise form part of a Tatpuruṣa compound, therefore I have included the discussion under this heading. Some of these changes are required by the metre.

parāparapadāḥ for *parāparāpadāḥ* 2.34d, *siddhayogeśamaṇḍale* 6.57b (for *siddhayogeśvarīmaṇḍale*); *aghoreśvararūpeṇa* for *aghoreśvarīrūpeṇa* 14.4c (For the last

[16] In a letter of 22 May 1997.

example, the possibility that it means 'with the form of Aghoreśvara' can be excluded, since the word refers to a goddess.)

This transformation of Tatpuruṣa compounds into Karmadhāraya results in adjectives such as *samaya* and *siddhayogeśvara* :

ity etan maṇḍalaṃ proktaṃ samayaṃ samayārthinām 6.54ab (for *samayamaṇḍala*), *siddhayogeśvaraṃ tantraṃ* 32.5a (for *siddhayogeśvarītantraṃ*)

4. Irregular separation / creation of compounds

a) Some examples for irregular separation of Tatpuruṣas made into Karmadhārayas have been shown above. In addition Dvandvas can also be separated if the metre requires so, and elements may be taken out of the compound and put in the next word: *sitapītāruṇaiḥ kṛṣṇaiś* for *sitapītāruṇakṛṣṇaiś* 6.13a; *arake tu tataś cakre nābhinemisamanvite* 19.6cd (for *arakanābhinemisamanvite cakre*)

b) Words can be merged into a Dvandva to keep the metre:

pītarūpākṣarocitam = *pītarūpam* + *akṣarocitam* 22.31b

As Dr Isaacson has pointed out, such compounds of adjectives are occasionally met with in classical Sanskrit texts; they are called *viśeṣaṇasamāsas*.

5. *Kākākṣi* compounds

I have given this name to the irregularity described below because I understand one element of the compound to be construed with one or several other elements outside it as well (*kākākṣinyāyena*). This is a favourite compound type in the SYM.

catur- aṣṭakaraṃ vāpi (for *catuṣkaraṃ aṣṭakaraṃ vāpi* 8.9c)

pātāle khecaratvaṃ ca (for *pātālecaratvaṃ khecaratvaṃ ca*) 29.9a

dhanurdharaḥ śarāṃś caiva pañca (for *dhanurdharaḥ pañcaśaradharaś ca*) 10.6c

phalāhāro 'tha kandair vā śākair vāpy atha saktubhiḥ / payasā dadhinā vāpi pañcagavyaghṛtena vā 12.15cd-16ab

pātālam anyasiddhiṃ vā 18.8a (for *pātālasiddhiṃ anyasiddhiṃ vā*)

6. Conjunctions inserted into compounds

In some sentences the conjunction is inserted in the middle of a Tatpuruṣa compound, usually in one whose second element is a past participle. Examples occur in mantra giving probably *metri causa*:

dakṣagrīvā–ca–samyuktaṃ kavarṇaṃ parikīrtitam 16.18cd

vāmaṃ–nitambaṃ–ca–gataṃ takāraṃ parikīrtitam 16.24cd (for *vāmanitambagataṃ ca*)

Prof. Sanderson pointed out the following examples[17] from the *Yonigahvara* and the *Lalitavistara*:

ṭha-ūrdhvaṃ-tu-gataṃ gṛhya 177a *Yonigahvara*

aḥau-madhya-tu-lāñchitam 154b *Yonigahvara*

[17] In a letter dated 01/06/1999

tejaṃ-ca-candraṃ-ca-vimiśritatvāt 305b *Yonigahvara* (rewritten by Jayaratha ad *Tantrāloka* 3.67 as *tejaḥśaśāṅkasphuṭavimiśritatvāt*)
Also: *jarāmaraṇa-cāntakara* in *Lalitavistara* 5.41. Cf. Renou 1961 §76 (pp.84-85) on the same phenomenon but mainly concerning Dvandvas.

IV SYNTAX

A Lack of congruence of noun phrases

1. Of gender Cf. Satya Vrat Śāstrī (1964:237-9), Goudriaan and Schoterman p.86
a) Neuter adjective qualifying masculine substantive:
smṛtam (varṇaḥ) 3.8c, *jhasaptamam (varṇaḥ)* 3.9c, *°lagnam (varṇaḥ)* 3.14b, *nābhigam (varṇaḥ)* 3.14b, *sānusvāraṃ prakīrtitam (varṇaḥ)* 3.16b; *evam eva karīyo 'yaṃ vidhiḥ sarvatra coditam / sāmānyaṃ devadeveśi rahasyaṃ sāmudāyikam* 19.25; *etāni sūtrasthānāni kathitā dvādaśāmṛte* 29.20d
b) Masculine adjective qualifying neuter substantive:
pratyakṣās (śāstrāṇi) 12.17a, *kathyamāno (cakram)* 21.1
c) Masculine / neuter inconsistency in a series of adjectives:
prathamaṃ dakṣiṇaṃ proktaṃ vāmaś caivāparaḥ smṛtaḥ (qualifying either *varṇaḥ* or *bhūṣaṇam*) 3.10ab, [variant: casaptamaḥ/ṃ N/D 3.10d], *dhyānanyāsaṃ samākhyātaṃ sakalas tu* 6.32cd; *kavargaṃ kīrtito devi* 16.20a; *bhairavarūpiṇam / navātmāno 'tha kartavyam* 18.19bc; *cāṅgāni pūjayet / svasvadiksaṃsthitāñś cāstram* 18.23bc
d) Neuter substantive qulified by masculine forms in a subordinate clause:
prokṣayet sarvadravyāṇi yajñārthe ye prakalpitāḥ 6.9ab
f) Feminine substantive qualified by masculine adjectives
(devyaḥ) prajābhilāṣiṇaḥ 22.9d, *°cakṣuṣāḥ* 22.27b
2. Of number Cf. Satya Vrat Śāstrī (1964:239-241), Goudriaan and Schoterman p.87
a) Plural for dual: *netrāṇi* 6.41b, *°nāyikāḥ* 7.26d; *daśanapaṅktayaḥ* 16.15d; *udāhṛtāḥ* 16.22b (after *nitamba* and *jaṅgha)*; *te ca* 16.14c (after *nāsāpuṭas*, which is singular for dual)
b) The too frequent use of the collective singular: *jātāv ekavacanam*
There are numerous examples for this, only a few have been listed. Sometimes they may be motivated by the metre, or they may show hesitation characteristic of colloquial language (cf. the section on colloquialisms below). They also seem to substitute the rarely used dual more often than in standard Sanskrit (where singular Dvandvas are used for expressing a dual forming one concept or group).

bhūṣaṇam (for dual) 3.9d, *sitāruṇena* for dual 6.13c, *kanīyāṅguṣṭha* (for dual) 6.17a, °*ādike* (for °*ādiṣu*) 6.28a, *svasthānaiva* (for *svasthāneṣu*) 6.32b, *devyāḥ* (for gen. plur.) 6.45b, *tathoṣṭrolūkamahiṣīkroṣṭukījam* 6.50ab, *karmaṇy eva tatas tasminn* 7.12a, **bhuktimuktiḥ* 8.3b, *saṃyojananiyojane* (loc, singular dvandva) 8.25b, *akṣaralakṣaṃ* (for pl. understood for the lakhs in the context) 14.3a, *japadhyānaṃ* (regular singular Dvandva) 14.5b, *nāsāpuṭas* (-s preferred before t-; cf. -s t- Sandhi) 16.14c.
The phenomenon – at least concerning the singular for the plural – has been remarked by Kṣemarāja ad *Svacchanda* 3.138a, where one must understand a group of mantras by the singular, although he did not categorise it as Aiśa.

pūrvoddhṛtena mantreṇa K: *jātāv ekavacanam.*

c) Other incongruences of number have been corrected. They are more frequent in N than in D. Cf. 3.45d: *yadā saṃtoṣito guruḥ* D / *yadā saṃtoṣitā guruḥ* N. As this example shows, most cases are surely the results of scribal corruption, such as misreading -o / -ā and omission / addition of Visargas in the feminine. In correcting these errors, I have applied the practical principle mentioned above, i.e. I have corrected errors which leave the metre undisturbed.

B Confusion of the nominative and the accusative

These examples have been kept together for the underlying principle must be the merging of these two cases into a nominative, while the other cases seem to merge into a single oblique case.
Where confusion was likely to be the result of scribal corruption, I have emended or corrected the text. However, it is possible that I have not retained all the examples of this confusion in the original. Cf. Goudriaan and Schoterman pp.88-89.
a) Nominative for the accusative
siddhir (N only, not retained) for *siddhim* 5.2c; *ayaṃ vidhiḥ* (possible to understand in a separate sentence) 7.5d; *tritayo ... japan* 12.15-16; *vāmaṃ nitambabhāgaṃ tu* (treated as neuter) *jaṅghā pādas tathaiva ca aṅgulyāś ca nakhāś caiva tavargeṇa kramāt kuru* 16.23cd-24ab; *vrīhayo'pi vā* (... *homayet*) 19.21b; *bhaginyo* 29.4d; *cakramudrāthavā tasyā* <*dvitīyāṃ*> *darśayet punaḥ* 29.43cd; *asau* for *amum* 5.4b.
b) Accusative for the nominative
This occurs usually with -ī stems listed above: °*rūpiṇīḥ* (perhaps also possible to understand as accusative supplying *dadyāt*) *6.17d; *yoginīḥ* for *yoginyaḥ* 22.5a, 22.20c; °*dhāriṇīḥ* 22.37d. But cf. also: *gulikāsiddhim evaṃ hi* 29.9c (perhaps for euphonic reasons?)

c) Confusion of the nominative or accusative with other cases are rarer. Noteworthy, however, is the use of the instrumental in the nominative sense, which may be due again to mixed active and passive constructions and not to case-merging. Cf. Goudriaan and Schoterman p.88, understanding that the nominative is used for the instrumental.
pūjayet ... mantriṇā 18.23 b-d
yajec cakre ca vidhivad yoginīsiddhim icchatā 21.12cd
It seems that *°siddhim icchatā* is commonly used as nominative in Aiśa to denote the practitioner, probably due to its being a useful stock-phrase at the end of an even *pāda*. Cf. *Kaulajñānanirṇaya* 3.24: *etan tu pūjayed devi kaulikaṃ siddhim icchatā*. The same phenomenon has been noted in Goudriaan and Schoterman p.89 with examples of *icchatā* standing for the nominative.

C Confusion of the non-accusative oblique cases

1. Locative for the Dative-Genitive

tasmin (for *tasmai*) 3.45b, 3.46a, *tasmin* for *tasyāḥ* 13.1c, *lolupāya tu sādhake* 22.39d
The overlapping function of the dative and genitive in classical Sanskrit is well-known. That the locative is also interchangeable with them with words of promising, giving etc. has been noted by Speijer §145. However, since this interchangeability is perhaps less common, I have included it in the list. The last example above shows that they are more interchangeable in Aiśa, for in classical Sanskrit the adjective and substantive should agree. Cf. alternating genitives and locatives noted by Goudriaan and Schoterman p.90.

2. Dative-Ablative for the Locative

tanmātrebhyas tathā cānyāḥ saṃsthitāḥ 8.32cd

3. Dative-Ablative for the Genitive

narakebhyaḥ patitvena 8.29b

4. Instrumental-Dative-Ablative for the (Genitive-)Locative (in dual)

gaṇḍābhyāṃ 29.34a

5. Locative for the Genitive

This seems quite common.
vāmādīnāṃ patitvaṃ hi kṣmābhavāt sādhake bhavet 19.22ab
yāni cānyāni karmāṇi anuktāny api sādhake 19.24ab
udayaṃ teṣu yad devi māse māse tad ucyate 21.3cd
eteṣu hṛdayo devi mahābalaparākramaḥ 21.34cd

6. Locative / Accusative

Two of the examples below concern the verb *āśri-*, and in all three cases the *-m* is explicable as a hiatus-filler, therefore I do not think that the locative / accusative change

is very characteristic. It seems that in Aiśa when *āśri-* was used in the sense of 'dwelling in' or 'stationing oneself at', then the locative was felt more appropriate to stand with it.
yasmin dvīpa -m āśritāḥ 12.22b
śmaśāne niśi -m- āśritya 16.32c
anyasmin kula -m- utpannāḥ 22.6c

7. Instrumental for the Ablative, Ablative for the Instrumental and their interchangeability

Their functions overlap also in standard Sanskrit e.g. in expressing cause, but they are not as interchangeable as the examples below show.

a) Instrumental for the ablative: *indriyaiś ca samudbhūtāḥ* 8.32e

b) Ablative for the instrumental (or corrupt for the accusative?): *yathākramāt* for *yathākramena* / *°kramaṃ* 21.46b

c) instrumentals and ablatives alternating in the same sentence (expressing cause): *nāreṇa, ajena, kṣmābhavāt, raudryā, akṣataiḥ, padmahomāt, bilvair homā[t]* 19.21-23; *na snehān na ca lobhena na cārthena na tṛṣṇayā / na garvān na ca kīrtyā vā* 22.39cd-40ab

8. Instrumental / Locative

These seem to be completely interchangeable and alternate with each other frequently.

a) Instrumental for the locative:

praviśet sādhakena tu 12.20d; *evaṃ parāparā devī trirātre varadā bhavet; parā vai navarātre tu ṣaḍrātreṇaiva cāparā* 16.51cd-52ab ; *pūrveṇa yāmanairṛtyām* (for *pūrvasmin*) 19.9a, 19.10b; *ādyena* (for *ādye* i.e. *arake*) 19.10a; *yatra yatra tu aṃśena* (for *aṃśe*) *vīrasyātra rucir bhavet* 30.7ab.

b) Locative for the instrumental:

svamantre upasaṃhāraṃ kuryāc caivātmano hṛdi 18.29e; *guptaṃ pūrvaṃ kṛtaṃ deve* 32.12c

c) Alternating: *yavarge vāsavī tatra karṇamoṭī śa -m- ādinā* 16.43ab

On the convergence of the locative and instrumental, Prof Sanderson wrote the following[18] :

> The confusion of locative and instrumental singulars in *-e* and *-ena* is well attested in our texts. See, e.g., *Yonigahvara* 136: *vāmāvarte nyaset*; 166: *arcane 'rādhanena*; 328: *pūryate madirāsave*; 423: *melāpe dvādaśāḥ smṛtaḥ / aṣṭau śāktena mārgeṇa catuḥ śāmbhavabhūtale*; *Siddhayogeśvarīmata* quoted at *Tantrālokaviveka* ad 30.26a, where after eight and a half Ślokas maintaining locatives in parallel phrases instrumentals are introduced in their place: *vakāre vardhanī caiva hekāre himaśītalā / rukmiṇī ca rukāreṇa rukāreṇa halāyudhā / vahnirūpā rakāreṇa tejorūpā rakārajā / phakāre yonirūpā tu ṭakāre parārūpiṇī / huṇkāre hutavahākhyā haḥkāre varadāyikā / phakāreṇa mahāraudrā ṭakāre pāśadāyikā /.*

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18 In a letter dated 21 May 1997.

At the back of this phenomenon is, I propose, the convergence of these ending in Middle Indo-Aryan. In Apabhraṃśa the endings *-eṃ, -e~*, *-e, -i~*, *-ahi, -ehi~* and *-ehi* serve both cases; see Tagare §§81-82. Traces of this are already discernible in the Jaina Mahārāṣṭrī of the *Paümacariya*; see 3.60: *vaḍḍhanti devayāo vīṇāgaṃdhavvanaṭṭe ya* (Skt. *vardhante devatā vīṇāgandharvanṛtyena ca*). The same promiscuity is seen in the plural. See *Yonigahvara* 572: *athimāleṣu saṃyutāṃ* (cf. *Tantrasadbhāva* f.67r: *asthimālair vibhūṣitā*); cf. *Paümacariya* 2.12: *sarasarasivāvivappiṇasaesu aïmaṇaharālovaṃ* "its aspect most charming with hundreds (*śateṣu*)..."; 3.30: *jinaceiesu rammā* "pleasing with temples (*caityeṣu*) of the Jinas"; BHSG §7.32; *Āryamañjuśrīmūlakalpa* 47.67-71, in which *-aiḥ* forms alternate freely with *-eṣu* forms in a continuous series in locative syntax. Here too Apabhraṃśa has a single series of endings for both cases: *-ahiṃ, -ehiṃ, -e* or *-su*. See Tagare §85.

General conclusion on nominal forms and their use

From the above examples we can conclude that Aiśa shows signs of the loss of the dual and a confusion of genders – especially of neuter and masculine –, a phenomenon observed in Prakrit languages. The confusion of the nominative with the accusative, the locative with the instrumental and the alternation between the genitive, dative and ablative is paralleled by the same three cases in Apabhraṃśa. Notable is the occasional interchangeability of cases involving the instrumental / dative / ablative /genitive / locative, which may even show a tendency towards the formation of the two-case system in New Indo-Aryan with a direct and an oblique case. (This is also characteristic of Apabhraṃśa in some cases.)

The substitution of masculine pronominal forms especially in the oblique for the feminine is also characteristic of Apabhraṃśa, although there the plural feminine seems to be retained regularly. The substitution of feminine pronominal forms by the masculine in the plural in Aiśa seems also to be characteristic of Eastern Apabhraṃśa. Vocalisation of consonant stems and pronouns are observed both in Prakrit and in Apabhraṃśa.

B Verbal syntax

1. Confusion of singular and plural

Cf. Goudriaan and Schoterman pp.90-91, but note that in the SYM these incongruences are not conditioned by the metre. I have corrected or emended most of the occurrences, cf. the discussion on incongruences involving noun phrases above. N has more examples for this, while D seems fairly correct; but in general, there are fewer examples than for incongruences in noun phrases, for the simple reason that the text uses fewer finite verbs. Cf. 2.40cd: *sā devi siddhyate ca na saṃśayaḥ* D : *sā devi sidhyanteva na saṃśayaḥ* N.

Cf. also the following example where the singular changes to plural because of the singular functioning as a collective one (cf. the section on the overuse of the collective singular in Aiśa):
sādhanārādhito mantro vidyā vāpi yaśasvini / icchāphalaṃ pradāyanti tantrācārāvirodhataḥ 29.7

2. Confusion of the optative and preterite and the optative and present indicative

Examples have been cited above at the discusion of verbal forms. Cf. Goudriaan and Schoterman p.91.

3. The omission of *yadi* or *cet* in conditional clauses

This has been considered Aiśa by Goudriaan and Schoterman pp.91-92, but it is discussed in Speijer §487 as part of standard Sanskrit. In agreement with Speijer, I do not take this to be Aiśa, but since the problem has been treated as such, it will be mentioned here. Examples abound in conditional sentences promising success if the practitioner performs the ritual properly, usually with the use of the optative. Cf. e.g.
1.17 *tasmāt siddhiṃ samanvicchec chivasaṃskāradīkṣitaḥ / rudraśaktisamāveśaṃ jñātvā tadgraham ācaret.*
7.32cd *japet saṃgrāmakāle tu jayaṃ prāpnoty asaṃśayaḥ*

4. The absolute structures

The use of the locative absolute is very odd. 'Sati' is always added, which makes its presence suspicious, and gives the impression that it serves as a filler. Cf. the following two examples, in the first of which *kṛte sati* is simply added after a noun (whatever structure the author had in mind)[19], while the second has a rather superfluous locative absolute (the sentence simply needs a locative there).
pūrvapūjā kṛte sati 8.17d *raktamuktas tato devi mantrite udake sati* 16.37cd
This odd usage may be explicable with the lack of any similar structure in the vernacular of the authors. Cf. Bubeník (1998:199 ff) on Apabhraṃśa: 'Given the phonological identity of the Instr and Loc in Apabhraṃśa, the OIA absolute constructions involving the passive participles with the Goal Subject in the locative and the agentive phrase in the instrumental [...] stopped being viable. [...] in functional terms, the loss of the morphological contrast between the Instr and Loc rendered the OIA construction of the locative absolute 'dysfunctional". Bubeník's examples show that locative absolutes occur only in Sanskritised Apabhraṃśa.

The Genitive Absolute does not occur in the SYM.

5. The Instrumental Absolute

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[19] This may, of course, be regarded as a totally corrupt portion in the text; however, I am inclined to accept it because the sentence does yield sense as a whole.

This is a semi-absolute structure in which the Instrumental expresses cause. Speijer §372 cites examples from the Kathā literature and the *Rāmāyaṇa*, and remarks that the 'instrumental represents the action, expressed by the participle, as the cause or motive or means of the main action'. Although it is attested in some texts, its use is not fully regular, since the locative absolute could well be used instead. The most common expression in Tantric texts is *yena vijñātamātreṇa*, for *yasya vijñānamātreṇa*. Cf. SYM 22.2c. Similar clauses with *yena* or *tena* are common, e.g.:

yena yaṣṭena sidhyati 18.2c; *yenopalabdhamātreṇa ... sidhyati* 2.18; *tena guptena* 1.13c

The expression often occurs with the participle *jñāta*, where its use is like that of a substantive.

jñātamātreṇa sā devi sidhyate ca na saṃśayaḥ 2.40c

jñātamātreṇa vidyāyā[ḥ] 3.48a

In a number of cases the subject is not expressed directly:

śuddhaiḥ [tattvaiḥ ?] 7.7c; *śodhitair navabhiḥ [tattvaiḥ?]* 8.39b

The structure may also occur with compounds:

astrajaptena 6.11cd

This use of the Instrumental is also attested in Apabhraṃśa, cf. e.g. Bubeník (1998:201) citing Svayambhūdeva's *Paumacariu*: *harisiu vājjayaṇṇu diṭṭheṇa lakkhaṇeṇa*. (Having seen Lakṣmaṇa Vajrakarṇa rejoiced.)

6. Change of subject between the *pūrvakriyā* and the main verb

Cf. Goudriaan and Schoterman p.92 on 'free absolutive constructions'.

This is allowed to some extent in standard Sanskrit, but only in passive structures where the agent's being the subject of the *pūrvakriyā* instead of the grammatical subject is obvious from the semantic context. In Aiśa, however, various kinds of other changes are possible. Two principles should be noted concerning these changes of subject. One is that the context always makes it clear who does what, therefore the irregularity does not result in ambiguity in meaning. The second is that in almost all cases, the subject of the *pūrvakriyā* is the ubiquitous subject of the text: the performer of the ritual.

pūrvāmukhaṃ pratiṣṭhāpya [guruḥ] *mudrāyā vāñchitapradam* [maṇḍalam] 6.16cd

pītvācamya prayatnena [śiṣyaḥ] *tataḥ saṃskāram ārabhet* [guruḥ] 6.37cd

manasā īpsitān kāmān vibhavaṃ vā svakaṃ priye / prayacchanti [devyaḥ] *na saṃdeho vidhiṃ kṛtvā* [sādhakaḥ] 16.50

C Incomplete sentences, metasyntactical irregularities and other colloquialisms

1. Added second subject

This irregularity is characteristic of oral communication, in which a full sentence is uttered with one subject and predicate, and the second subject is added as an afterthought, without changing the structure of the sentence (e.g. the number and / or gender of the predicate etc.)

Cf. e.g. *vyāmohitaṃ tvayā sarvaṃ śiṣyāś cānena* 1.8ab

This phenomenon also occurs in Epic Sanskrit: *prahṛṣṭas tv abhavad rāmo lakṣmaṇaś ca mahārathaḥ / Rāmāyaṇa* 2.119.15 (see Meenakshi 1983:3 understanding it as discrepancy in the number between the subject and the predicate)

2. Added / missing verbs

a) It happens that after a series of nominatives, there is a disjunct verb added at the end. In some cases one may try to force and interpret the verb as entirely separate, but in fact it probably belongs to the same sentence, and would require accusatives. Emendation of the nominatives would mean too much interference with the text. The tentative explanation I can give for this irregularity is that the speaker commits himself to the nominatives, but then misses an appropriate passive or intransitive verb at the end of the list. He choses a transitive verb instead, but without changing the whole string which comes before. Moreover, if we consider the merging of the nominative and the accusative into a direct case as in Apabhraṃśa (cf. above) then perhaps no irregularity was felt here. Cf. e.g.

vāmaṃ nitambabhāgaṃ tu jaṅghā pādas tathaiva ca / aṅgulyāś ca nakhāś caiva tavargeṇa kramāt <u>*kuru*</u> 16.23c-24b

anenaiva vidhānena dinānāṃ saptakaṃ yadi // abhyarcya parayā tena tasya siddhiḥ <u>*śṛṇu*</u> *priye* 15.1c-2b (The latter has also several other irregularities.)

b) Sometimes, on the other hand, a verb seems to be missing. Cf. Goudriaan and Schoterman p.92. Due to the numerous occurrences of nominativus / accusativus pendens, it is difficult to judge when a verb is really needed, for one may simply understand or supply 'there is...' or 'should be done' (*kāryam*) in a list. However, in the following examples it is another verb we need to understand so that the utterence should yield some sense.

yathā niyojyate nityaṃ pratimāsaṃ prayogataḥ / tathā hi nikhilaṃ deva bhrāntinirnāśanaṃ hara 21.6 (*vada* or a similar imperative to denote 'tell me / teach me' is missing)

In 6.17 and in several other passages the sentence would need a verb such as *kuryāt* or *dadyāt* in order to have proper syntax. This kind of omission can also be observed at

several places in the *Svacchandatantra*, and Kṣemarāja supplies the missing verb usually with the simple comment *iti śeṣaḥ / ity arthaḥ*.[20] Cf.

3.86-87ab *naivedyaṃ vividhaṃ dattvā nutvā vijñāpayed vibhum / "bhagavaṃs tvatprasādena yāgaṃ nirvartayāmy aham // saṃnidhānaṃ sadā tubhyaṃ* (K: *icchāmīty śeṣaḥ. kriyāgrahaṇam api kartavyam iti caturthī.*) *avighnārthaṃ sadā bhava"*

3.213 *pañcagavyaṃ pibet pūrvaṃ carukaṃ dantadhāvanam / prāśyaivaṃ sakalīkṛtya rakṣāṃ pūrvavad eva ca //* K: *vidhāyeti śeṣaḥ*[21]

The omission of the verb is explicable in two ways. In some cases it may be presumed that a portion of the text has been omitted, which results in defective syntax. However, in most cases this seems unlikely, for nothing seems to be missing in the contents. Moreover, the missing verb is usually one that would be easy to supply, since it occurs in a number of similar contexts. The most common loss is that of *kuryāt* or *dadyāt* in injunctions where the verb has already occurred, possibly even several times. Where the Devī 'forgets' to ask Bhairava to teach the doctrine, it is also clear from the same sort of sentence structures in her other questions that the verb to be understood is *vada* or *brūhi*. Therefore, it seems more likely that these verbs are omitted due to the speaker's concentration on the part of the utterance which carries the principal information.

The same type of easily suppliable verbs which are omitted in injunctions and in the dialogue between Devī and Bhairava are the ones added as 'disjunct verbs' listed above such as *kuru* and *śṛṇu*. Therefore, instead of considering omissions and added disjunct verbs separately, we may speak of a somewhat arbitrary sprinkling of these common verbs, which are sometimes added or omitted depending on the number of syllables required by the metre.

3. Gender agreement with one element of a list

This is probably linked with the confusion of genders mentioned above, and possibly also with other tendencies. Cf. e.g. the agreement of the pronoun with the second

20 It must also be noted that sometimes his supplying an additional verb is not necessary, such as in 4.64cd-66 (We have finite verbs later, therefore Kṣemarāja's 'bhavet' is not necessary to supply. However, it is possible that he added this verb because he had to cut up the verses in the commentary, and thus needed a full sentence before reaching the first finite verb.)
agnikuṇḍasamīpe tu ācāryaḥ paśunā saha // K: bhaved iti śeṣaḥ
ātmasavye 'tha digbhāge maṇḍalaṃ praṇavena tu
pūrvavan nāḍisaṃdhānaṃ tadarthaṃ cāhutitrayam //
saṃpātābhihutiṃ kṛtvā aṇutarpaṇam eva ca /
pūrṇāhutiṃ tato dattvā prāyaścittāni homayet //

21 Prof. Sanderson pointed out in a letter dated 01/06/1999 that the Nepalese mss do have a verb here. The line ends with *rakṣāṃ pūrveva [=pūrvam iva = pūrvavat] kārayet*. He also remarks that the redactors could have subsituted this with *rakṣāṃ kṛtvā tu pūrvavat* or similar.

element (in the feminine) instead of a collective masculine: *sarveṣām eva mantrāṇāṃ vidyānāṃ ca varānane* *tāsām* *eva vinikṣiptaṃ vīryaṃ yat siddhikāraṇam* 2.38c-39b. In the following example, agreement is made with the first element, a neuter noun (*padam*), ignoring the second in the masculin (*śabdaḥ*). However, D has a neuter ending also for the masculine, and one may also consider the application of the -ś c- Sandhi mentioned above: *ślīpadaṃ paśuśabdaś ca hūṃphaḍāntaṃ prakīrtitam / praṇavena samāyuktaṃ* ... 4.7cd-8a

4. Repeated stock phrases without the necessary changes in a different structure

This problem has been touched upon above when discussing occasional alternations between the nominative and the instrumental, and the problem in fact is a syntactical one. However, since I think that it is linked to the use of stock-phrases and not to the convergence of cases, I have included this oddity under the discussion of colloquialisms. I propose that these alternations – such as °*siddhim icchatā* in a context where the nominative is needed – result from the speaker's general tendency of applying stock phrases irrespective of the grammatical / syntactical structure. (*yajec cakre ca vidhivad yoginīsiddhim icchatā* 21.12cd) A most telling example seems to be the application of the word *nānyacintakaḥ* in a second line, where the grammatical structure would require a genitive (n.b. I do not think that the nominative and the genitive are otherwise very much confused): *māsadvayena saubhāgyaṃ jāyate nānyacintakaḥ* 7.38cd It is of course also possible that our text is corrupt, but the idea again seems to be that the meaning is clear, and thus grammar can be sacrificed in favour of stock-phrases or the metre. This seems to be the reason for other odd use of cases (apart from those for which we can find parallels in Prakrit and Apabhraṃśa as pointed out above), cf. *yatra vā rocate manaḥ* 6.3d (Nominative for the Dative).

5. Nominativus / Accusativus Pendens

Disjunct strings in the nominative or accusative can be found throughout, but they can mostly be interpreted as lists of actions to be done, understanding e.g. a previously mentioned *kuryāt*. Nevertheless, in spite of this licence, there are cases which can only be interpreted as cleft sentences. Cf. e.g. *ekākinā yathoktena vidhinānena sādhanam / gṛhe vātha prakurvāṇair* *vīro vāpy atha vābalā* 19.17c-18b

6. Introductory subordinate clauses

This is not an ungrammatical idiom as Speijer §456 points out. He gives the example of *yo me 'śvaḥ sa mṛtaḥ* for *so 'śvo me mṛtaḥ*, remarking that 'this periphrastic idiom is especially employed in giving definitions, and in general, if the chief predicate is nominal, it is a fit means for distinguishing the subject from the predicate by pointing out the former as something already known'. However, he also mentions that most

examples are from archaic texts, although one can find some occurrences in classical Sanskrit.

Goudriaan and Schoterman offer an alternative interpretation of this idiom, which may well be the underlying principle of its use in our text. As they point out (p.88), this phenomenon is intimately linked with the application of the Nominativus Pendens. The speaker creates a nominative subordinate clause at the beginning of the sentence in order to avoid committing himself to a specific structure; then this clause is followed by a main clause in which the appropriate case ending is used for the demonstrative pronoun or the demonstrative pronoun is completely omitted, as some of the examples show. This interpretation is backed by the function of the same idiom in spoken Hindi (called 'introductory jo'). The structure points towards tactics used in colloquial language and is very common in the SYM.

Cf.

śiro yat tasya deveśi salalāṭaṃ japed yutam 16.11cd (The demonstrative pronoun *tad* or Aiśa *tam* is missing)

athātaḥ saṃpravakṣyāmi girirājasute tava / umāmāheśvaraṃ cakraṃ rudradvādaśabhir yathā 21.1

dvādaśārasya cakrasya ye rudrā arakāgatāḥ / yoginyaś ca mahādevi yujyante sarvakāmadāḥ 21.2 (The relative pronoun *te* is missing from the main clause.)

udayaṃ teṣu yad devi māse māse tad ucyate 21.3cd

dakṣanāmena yo rudra udayasya maheśvari / kārtikaṃ māsaṃ akhilaṃ sa tu bhukto maheśvari 21.8

7. Changes of subject and number

Some of these changes have been discussed above, since they also occur within the same sentence, such as the change of subject occuring between the *pūrvakriyā* and the predicate. However, changes of subject or number are even more often seen from one sentence to another,within a longer section of the discourse which may be a paragraph if paragraphs were indicated in Sanskrit. The changes do not make the meaning ambiguous, which may be the reason why they are allowed. By omitting the indication of this change, the text becomes somewhat more compact.

a) Changes of subject: Cf. Goudriaan and Schoterman p.92

śodhayeta.. parāyāṃ tu vidhānajño [*guruḥ*] – *yojyaś caiva nirāmaye* [*śiṣyaḥ*] 7.9;

dhyātvā parāṃ ... mālāṃ hi galasaṃsthitām ...kadambavanamadhyagām [*parām*] 12.4-7;

sā tasya praviśec cakre [*devī*] *tattulyaś caiva jāyate* [*sādhakaḥ*] 19.15cd

In the second example, the object is Parā first, then it is changed to her garland, and in verse 7cd it suddenly changes back to Parā again.

b) Changes of number

As in the case of number changes within a sentence, one must keep in mind that the frequent use of the collective singular makes these changes possible rather often. All the following examples are from passages where the singular represents a group: one disciple representing several disciples, one goddess standing for several goddesses, or one Yoginī embodying a group or a certain type of Yoginīs. The changes occur between sentences in the same passage and therefore create the impression that the text is not very consistent in its use of number. (Are we talking of one disciple or more? Is there one goddess in question or more?). However, in some cases the change from singular to plural does not sound awkward, for it may be introduced much later in the passage. Such is the case in the passages on the types of Yoginīs, where the subject of typology allows this change[22].

– 6.36-41: one *śiṣya*, 6.42-44: several, but in 6.43c *tasya* = *śiṣyasya*, singular again

– ... *tatas tasya dadāti ca* [sing.] *manasā īpsitān kāmān vibhavaṃ vā svakaṃ priye prayacchanti* [sudden change to plural] *na saṃdeho* 16.49d-50

– *satyavādinī ... brāhmaṇī ...* [sing] *daśamī parvaṇī tāsāṃ* [plur] *padmaṃ ca likhyate gṛhe* 29.23-25

– *ramate sadā* [sing] ... *parivartanaṃ tu vāmena pratimudrāṃ dadanti hi* [plur] 29.29cd-31ab

– *varadā... nayate* [sing] *mudrā tāsām* [plur] 29.49-50-51

8. Omissions / additions of demonstrative / relative pronouns

a) Omissions of the demonstrative pronoun from the main clause occur frequently. Cf. e.g. *yāni cānyāni karmāṇi anuktāny api sādhake* / [supply: *teṣu*] *sarvadā kurute vīro vrīhihomān trikaplutān* 19.24cd;

yasya rudrasya yo māsas taṃ yajet [supply: *tanmāse*] *pūrvavat sthitam* 21.10ab

This has been observed and the pronoun supplied by Kṣemarāja *ad Svacchanda* 9.65-6.

yasya nāma ... + yo rakṣabhiḥ surakṣitaḥ ..... mriyate K: *so 'pīti śeṣaḥ*

b) Omissions of the relative pronoun are also found.

Cf. e.g. *yasmiṃs* [supply: *yasya*] *tat patate puṣpaṃ cakre guhyasamudbhave tasya tannāmagotraṃ ca kartavyaṃ sādhakasya tu* 21.20

c) Disjunct occurrences of *tasya* seem usually to refer to the practitioner, who is the general subject in the text, or the reference is clear from the context. Cf. e.g. *tasya vāksiddhi jāyate* [understand: for him who performs the ritual] 19.18d; *yasya* [i.e. *mantrasya*] *puṣpāṇi śṛṅgāgre dṛśyante patitāni tu tasya* [understand: *śiṣyasya*]

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22 Note also that the change to the plural in the Yoginī taxonomy always occurs when giving the Mudrās, thus creating a standard format of description, where the general characteristics are given in the singular, and when the text speaks about meeting these Yoginīs at the end of each section the plural is used.

tatpūrvakaṃ nāma [*tat° = mantra*] *śaktyantaṃ parikalpayet* 6.43c. In the last example, one may also understand the word *tasya kākākṣivat*[23], i.e. referring to *mantrasya* and *śiṣyasya* at the same time, which would solve the problem of having one relative pronoun and two demonstrative. That *yasya* must to refer to the mantra is clear from a parallel in the *Tantrasadbhāva* cited *ad loc.* It must be noted that the confusion is usually due to the application of two correlatives at the same time.

9. Mixed constructions

Cf. the brief mention in Goudriaan and Schoterman p.92

The most common mixtures or confusions are those between the semantically very similar *yaḥ*-clauses and a *yadi*-clauses ('he who performs A will get B' vs. 'if one performs A he will get B') or between absolutives and *yadi*-clauses, which are often accompanied with a sudden change of subject. No corruption needs to be presumed, for the sentences are easy to understand and are semantically complete.

– *nyāsamātraṃ karoti yaḥ, japaṃ cātra prakurvīta – tataḥ saṃpadyate sukhaṃ* 7.40-41

– *saptāhaṃ tu japed yas tu* [crux] / *dhyātāś ca pūjitā devi siddhim iṣṭāṃ dadanti ca* 21.23

(Note that the subject changes from the Sādhaka to the goddesses)

– *anenaiva vidhānena dinānāṃ saptakaṃ yadi* / *abhyarcya parayā tena tasya siddhiḥ* 15.1c-2b (mixture of absolutive and *yadi*)

– *tataḥ sarvaṃ dadāti sā* / *dattvā vā cātmavibhavam antardhānaṃ vrajaty asau* 18.8

(Since *dadāti* and *dattvā* are joined with vā, they should either both be finite verbs or both absolutives)

– *siddhim dadanti* is expected:

etā devyas tu deveśi sādhakānāṃ sakṛt sakṛt /

sakalīkṛtadehānāṃ siddhis tatra prajāyate 22.16

10. Omission of *iti*

Cf. Goudriaan and Schoterman p.92

While *iti* is often added when referring to proper names or mantras, it is usually missing in direct quotations (a) and in (other) subordinate clauses (b). Moreover, the quotations or subordinate clauses come after the main clause, which is not a natural order in classical Sanskrit, but *Iti*-phrases for which the *iti* is missing are put between inverted commas below.

a) Cf. e.g. *tato vijñāpayed dhīmān 'kiṃ kartavyaṃ ataḥ param'* 7.18cd Cf. *Tantrasadbhāva* 9.529cd: *utthāpya sādhakaṃ brūyāt 'samayā<n> pāla yatnataḥ'*

b) *'...kāmye karmaṇi śasyante mānasā muktikāṅkṣiṇaḥ'* / *śaive kecid ihecchanti bhairave na kadācana* 1.19

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23 This is an exegetical device used by Kṣemarāja (e.g. *ad Svacchanda* 4.107cd: *hṛdeti kākākṣivat pūrvatrāpi yojyam*), but it does not really solve the problem.

kiṃ tu deva pratijñātaṃ 'siddhir vidyāṅgasaṃsthitā' 10.2ab

11. Condensed structures

A number of irregularities listed thus far result in what may be called 'condensed structures'. Since certain grammatical-syntactical elements are omitted, some sentences become somewhat cryptic, although the necessary words and information are usually possible to supply from the context or other sources of the doctrine. In addition to phenomena mentioned above, such as omission of pronouns, unindicated changes of subjects or the nominativus / accusativus pendens, there are examples for other condensed structures which are difficult to categorise. Cf. e.g. 18.11ab *bhinnāṃ parāparāṃ devīṃ teṣu mantrān prakalpayet.* Lit. 'one should prepare the goddess Parāparā cut up, and the mantras in them' meaning that one should divide the Parāparā mantra into eight sections each having the name of a goddess, and these mantra pieces then should be used as eight separate mantras.

12. Semantic oddities in a sentence

Finally, before the discussion of the lexicon, I shall list two examples where the verb and its object do not match semantically, although the meaning again remains clear:

dīkṣāmaṇḍalavinyāsaṃ ... śamālikhya 6.55 (the verb matches only one element of the compound)

aṅganyāsaṃ pravinyaset 19.5d (This is a pleonastic expression or use of a verb with cognate object, which may be a *doṣa* from the point of view of rhetorics, but is perhaps acceptable. Cf. examples for the same phenomenon in the *Rāmāyaṇa* collected and discussed by Satya Vrat Śāstrī 1964:88ff: *krodhān nādaṃ nadan so 'tha*; *punar mantram amantrayat* etc.)

V THE LEXICON

A Confusion of substantives and adjectives

Past participles used as substantives (similarly to Sanskrit *matam*):

rahitam (for *viraham*) 1.12a; *akṣarasaṃkhyātaṃ* (for °*saṃkhyānaṃ*) 4.2a; *sānuraktaḥ* for *sānurāgaḥ* 7.35a; *adhivāsitapūrvaś* for *adhivāsanapūrvaś* 8.16c. Some past participles seem to replace nouns, but they in fact form part of a somewhat Aiśa Instrumental Absolute.

B Confusion of gender of substantives

Cf. Goudriaan and Schoterman pp.97-98.

1. Masculine becomes neuter

This is the most common confusion.

°*stambhaṃ* 2.8a, °*vargaṃ* 3.8d, 16.20a; *āveśaṃ* 3.50a, *mantram* 5.6cd, *trikūṭādri -m-iva* 6.18c (may be euphonic variant), °*nyāsam* 6.32c, 7.25d, 21.11b understood 7.31cd-32ab, °*dharmam* 6.48c, °*ācāraṃ* 7.1a, *vinyāsam* 8.1c, if unemended *niścayam* 11.12d; *argham* 13.1c; *praśnam* 16.2a; *śarīraṃ* (possibly supply *kuru* ?) 16.16cd; *karam* 16.19d, 18.19a; *pādaṃ* 16.22c, 16.25b; *nitambaṃ* 16.22a, 16.24c; °*bhāgaṃ* (may be masc. acc.) 16.23c, °*ādhāraṃ* 31.12a; °*varṇaṃ* 16.18d, 16.19a; °*kāraṃ* 16.19b, 16.20d, 16.22a, 16.22c, 16.24d, 16.26a, 16.26c, 16.26d, 16.27a; *homam* 18.5a, 18.25c, 29.6a; *udayam* 21.3cd; *saṃcāram* 21.4a; *prakāśāni* 29.5b.

2. Neuter substantive becomes masculine

aṅgān 18.10ab; **hṛdayo* 21.34c; *hāsyo* 31.10d; *nāmāś* 22.1b; *tantravarā -m- etā nirgatā yoginīmukhāt* 29.15a; *tantrāś* 29.19a; *tritayo* 12.15b

3. Masculine (or neuter) / feminine confusion in *a* / *ā* stems

a) Masculine or neuter for the feminine

jaṅghau 3.17cd, *mudraiḥ* 8.13b, *jaṅgham* 16.22b (perhaps to avoid hiatus)

In case of names of directions, the *-a* stem may replace the *-ī*: 5.4c, 5.6a

A similar case, the shortening of the *-ā* in *mekhalā* (f) – probably *metri causa* – has been remarked by Kṣemarāja ad *Svacchanda* 9.6b

...*sarpamekhalamaṇḍitam* K: *mekhalaśabde tu hrasvaḥ aiśvaraḥ.*

b) Feminine for masculine

namaskārābhir 3.50d, *arakāgatāḥ* (*arakā* for *araka*) 21.2b

C Masculine noun standing for an adverb

These seem to be variants for *na saṃśayaḥ*: *suniścayaḥ* 1.7b, *asaṃśayaḥ* 7.32d

D Truncation and contraction resulting in different words

This happens with the short -a-, probably *metri causa*, and may be categorised under Aiśa Sandhi.

1. Truncation of the initial -a-: *vaśyaṃ* for *avaśyaṃ* 10.12d

2. Truncation at the end of a word: °*antar*° for °*antara*° 21.9cd

3. Contraction of -a- in the middle of a word for better scansion: *bhīṣ[a]ṇayā vācā* 22.32c

E New lexical items

tadgrahaḥ = *mantragrahaḥ* (2.1a) / *mantavīryagrahaḥ* the seizing of the mantra or its vigour

gurutaraḥ = *mantraḥ* (2.2c)

kiṃkurvāṇavidheyatā = *vaśitvam* (2.7b) subjugation

**svecchāyurvid* = knowing to live acording to one's wish (cf. *svecchāmṛtyuḥ*) 15.5e

modita = scented (=*āmodita*) 19.13b
raudrī (raudryā) = ? 19.22d (a material offered in fire)
sūtrayet = trace with a thread (8.8a)
mahāpiśita (6.35a) = *mahāmāṃsa* = human flesh = *mahāphalguṣamāṃsa* (13.10c)
ghaṭṭayet = to blindfold (6.41b)
kathayiṣyanti 21.43b (= *saṃbhāṣayati* = to have sexual intercourse with; cf. 30.4 *saṃbhāṣaṇa*)
mātṛsāyujyagāmin / *mātṛsāyojyagāmin* = *mātṛnāyakaḥ* = male consort of a Mother / Yoginī / Goddess
rajaṃ = *rājasaṃ* 21.18a
Occasionally, a preverb or preverbs are added to fill in the metre e.g. *vinibṛṃhayet* 4.8d (for *bṛṃhayet*) thus creating a new lexical item.

VI. STYLISTIC FEATURES

The most common feature of the style of the SYM is the use of stock-phrases and synonyms which provide a certain number of recurring structures in the verse. In other words, these elements are verse-fillers, although some of them are more functional than others. Below I have collected some of these variations, whose recurrence in the translation is perhaps sometimes slightly tedious, for they do not have much function in a prose rendering. Moreover, sometimes I have not been able to make them as varied as they are in the original.

1. The vocatives of the Goddess

maheśvari 18.28d, 31.11b, 21.8b, 21.8d
varānane 2.3d, 2.21d, 2.38d, 3.1b, 3.13b, 4.5b, 6.32d, 7.19d, 8.38b, 8.44b, 15.5d, 16.14b, 16.31b, 18.9b, 29.25d
mahādevi 1.14a, 6.37a, 11.2a, 16.41a, 15.51a, 21.2c, 21.13a
devi 1.10a, 1.11a, 2. 40c, 3.26a, 3.47d, 4.7a, 6.39a, 6.54c, 7.31a, 8.4a, 8.40e, 8.41c, 12.2a, 12.11a, 16.20a, 16.30c, 16.31c, 16.37c, 16.49c, 18.13c, 21.3c, 21.23c, 21.31b, 21.39a, 21.48c, 22.3a, 29.10a, 29.12c, 31.7a, 31.7c, 31.11a, 32.1c, 32.4c
mahākāli 21.16a
mahāvīre 21.22a
priye 2.11b, 2.19c, 2.23b, 3.17d, 7.31d, 11.3d, 15.2b, 18.26b, 19.19d, 29.6d, 31.9d
varārohe 5.8a, 7.41a, 22.40c, 16.10a
yaśasvini 8.28d, 21.28d, 29.7b, 31.10b, 32.2b, 32.5b
suvrate 1.11d, 8.35d, 16.14d (last may be corrupt for *sāṃpratam* as in 18.2b)
bhāmini 2.39d

deveśi 12.12c, 16.11c, 22.16a, 29.20c, 31.6a, 31.9a
devadeveśi 18.26c, 18.28a
devadevī 31.10b
īśāni 16.11a
suśobhane 16.20b
tapodhane 21.31b
maheśāni 31.4a
bhairavapriye 31.4d
bhadre 31.5a
girirājasute 21.1b
sureśvari 21.39b
sundari 22.14d
caṇḍākṣi 29.19c
sulocane 29.20d

It may be concluded that the large number of occurrences of *devi* and *priye* is probably due to their shortness, while *varānane / maheśvari / yaśasvini* and *mahādevi /varārohe* are very useful fillers at the end of even and odd *pādas* respectively. In addition to the above vocatives, there are a number of adjectives of the Goddess denoting attentiveness, which also recur regularly. Cf. e.g. *śṛṇuṣvaikamānasī* 12.2d; *śṛṇuṣvaikamanā bhadre* 31.5a; *ekāgramanāḥ* 19.2b.

2. Vocatives of Bhairava

deva 5.1a, 8.1a, 8.2a, 10.1a, 10.2a, 11.1c, 12.1c, 18.1a, 21.6c, 29.2c, 31.3c
deveśa 8.2c, 1.5a, 16.8a, 29.5c, 31.1c
devadeveśa 12.1a, 16.1a, 21.5a
bhagavan 8.3d, 12.1a, 16.1a
maheśvara 1.6d
śaṅkara 1.8b, 31.3d
suraśreṣtha 1.8c, 2.17a
mahādeva 2.15a, 11.1a, 16.7c, 22.1a, 29.3a
anagha 12.1b
yoginīgaṇanāyaka 16.1b
yoginīnātha 16.8c
īśvara 31.1b
śaśāṅkāṅkitaśekhara 31.3b
jaṭādhara 21.5b
hara 21.6d
pināki 29.5d

These fillers are less numerous for the simple reason that the Goddess speaks less in the dialogue. It seems that these vocatives are slightly more functional in some cases. Cf. chapter 16, where Bhairava is repeatedly called the Leader of Yoginīs, which is appropriate in the context, for the chapter describes the Alphabet Bhairava (Śabdarāśibhairava), who is surrounded by eight Yoginīs representing different sections of the Sanskrit alphabet. In chapter 31, where Bhairava teaches sixteen mantra syllables called Kalās with reference to the sixteen digits of the Moon, he is called 'He Who Has the (Mark of the) Moon on His Head'.

3. The designation of the performer of the ritual or the guru

Only representative examples are collected, not all the occurrences.

mantravit 13.19b
mantrī 13.12c
mantriṇaḥ 6.11b (Aiśa thematized form of *mantrī*)
mantravādī 8.41b
mantrajñaḥ 7.5c

vidhānajñaḥ 7.2a
vidhānavit 3.38b

**tajjñaḥ* 7.33a
budhaḥ 3.31d
buddhimān 6.11d
prājñaḥ 3.33a; 30.3a
vicakṣaṇaḥ 7.4b
dhīmān 7.18c

siddhayogī 7.28a
sādhakaḥ 15.3d
sādhakottamaḥ 13.15d
vīraḥ 13.9a

These designations in fact vary four circumscriptions or concepts: knower of mantras, knower of the ritual, the wise one and the practitioner-Yogin.

4. Adjectives promising success

These stock-adjectives usually qualify either the mantra / deity, or the ritual / practice prescribed. The variety of synonyms denoting the same thing is quite impressive. Moreover, they form very useful blocks in the verse.

sarvasaṃsiddhikāraṇam 16.6a
sarvasiddhyarthakāraṇam 13.7d, 16.11b
sarvasiddhikaraṃ divyaṃ 13.9c

sarvasiddhiphalodayam
sarvakāmārthasādhikāḥ 13.18d
sarvakāmaphalapradāḥ 13.21d
sarvakāmadāḥ 21.2d
sarvakāmapradaṃ 21.18c
sarvārthadāyikā 16.52c
aśeṣaphaladāyikām 16.45b
cintitārthapradāyikā 16.9b
vāñchitārthaprasādhikā 16.9d
siddhido 21.35a

Some similar stock-phrases promise more specific results, such as divine grace or the destruction of sins:

sarvapāpavināśanam 32.1b
sarvapāpapramocanam 21.18d
sarvānugrahakārakam 32.4b
sarvakarmakaraś 21.35b

5. Stock-phrases in the description of the ritual

A number of stock-phrases repeatedly remind the listener that the ritual should be performed properly (only unusual sequences are quoted with reference):

– according to prescription / prescribed practice: *vidhivat* / *vidhānena* / *yathāvidhi* / *niyogataḥ* / *yogataḥ* (*yathāvidhi niyogataḥ* 18.19d) / *prayogataḥ* / *yathānyāyam* / *yathānyāsam*

– carefully, making effort in its execution: *prayatnataḥ* / *prayatnena* / *yatnāt* / *samyak* / *yathāśaktyā* / *svaśaktyā* / *yathāvibhavasambhavam*

– in the appropriate order: *kramāt* / *krameṇa tu* / *evaṃ krameṇa* / *krameṇaiva* / *yathākramāt*

– with concentration: *nānyacintakaḥ* / *samāhitaḥ* / *susamāhitaḥ* / *ekacittaḥ samāhitaḥ* (13.8b)

In the prescriptions, various phrases are used to express the succession of one thing after the other, sometimes using more than one expression to have the correct number of syllables in the verse:

tataḥ / *tathā* / *paścāt tataḥ* (13.5cd) / *punaḥ* / *athaivaṃ tu kṛte paścāt* (21.22c) *evaṃ kṛtvā tataḥ paścāt* (12.9a) *tu* / *ca* / *hi* (also acting as hiatus fillers) / *vai* / *caiva* / *caiveha* 16.6c

It is repeatedly asserted with set phrases that one should not doubt the efficacity of the ritual. These expressions may also act as fillers:

nātra saṃśayaḥ / na saṃśayaḥ / asaṃśayaḥ / suniścayaḥ / satyaṃ satyaṃ vadāmy ahaṃ / nātra kāryā vicāraṇā / ayaṃ sphuṭam (16.50d)

It happens often that the text refers back to a previously described action, with such set phrases as *pūrvoktena vidhānena / yathoktamārgeṇa* (19.8c) / *yathoktena vidhinānena* (19.17cd)

Visualisations are usually prescribed with the expression 'one should think of the deity *with his / her own form*': *svakīyenaiva rūpeṇa / svarūpataḥ*.

That the prescriptions are to be observed in all circumstances is also confirmed with fillers such as *sadā* 13.4c, 13.6b / *sadākālaṃ* (6.46c) / *satatam* 14.2a.

A common expession used by Bhairava refers to the density of the prescriptions: he always notes that he gives only a brief summary of the ritual, using the adverb *samāsena / samāsataḥ*. This does not necessarily refer to the fact that we have a short recension of the SYM. It may imply two things: that a guru is needed to demonstrate everything in detail, and / or that the text we have is an abbreviated version of the text that gods or mythical heroes possessed in aeons past.

Other fillers include repetitions of the subject (*sa eva tu* 3.46d *tu saḥ* 12.11d), words like thus / indeed (*evaṃ, eva, hi*) or such phrases as 'established' (*vyavasthitam*).

6. Repetitions

See Satya Vrat Śāstrī (1964: 85ff) on repetitive expressions in the *Rāmāyaṇa*, such as *harṣayuktāḥ + prahṛṣṭāḥ, darpeṇa mahatā yukto + darpapūrṇo, jayāya + vijayaṃ prati, prītimān + prīto*. Cf. Goudriaan and Schoterman p.94 on pleonastic expressions such as *idānīṃ śṛṇu sāṃpratam*.

In the SYM simple repetitions occur such as:

śuciḥ repeated in 6.4; *vicintayet* repeated in 6.39b+d; *mantriṇā* repeated in 10.17-9; *guhyāḥ* repeated 8.35;

There are also examples of repetition of synonyms:

sadākālam + na kadācana 6.46cd; *ekaikam anupūrvaśaḥ* 10.16d.

THE METRE

The only metre used in the SYM is the Anuṣṭubh / Śloka. There is only one short non-metrical passage in chapter 31.8 giving the list of sixteen seed-syllables. Grammar is usually sacrificed for the sake of keeping the metre, as the examples of Aiśa forms and usage above show. Guidelines for the metre have been taken from Jacobi (1885) and (1896), and Vetter (1983).

1. Syncopation

All the unmetrical even *pādas* are the result of syncopation.

21.33b
29.25b *padmaṃ ca likhyate gṛhe*
*29.44d *cakraṃ ca likhyate gṛhe* (*likhate* D : *likhane* N)
*22.9d *loke prajābhilāṣiṇaḥ*
*22.12b *loke prajābhilāṣiṇaḥ*
*22.36d *pibanti cāmṛtaṃ tataḥ*

Since several of these occurrences are produced by diagnostic conjectures, it is possible that this irregularity was not allowed at all in the original.

2. The two Laghus

It seems extremely rare that the text has two short syllables in the middle of the first half of odd pādas (x ˘ ˘ x). If one emends inserted Anusvāras and such odd or Aiśa solutions to the problem of non-metrical lines, almost all unmetrical lines with two short syllables are produced by emendations. This means that one must accept even very 'unorthodox' ways of creating long syllables. The final text thus has only two occurrences of such an unmetrical sequence:*1.6d and *2.26d[24]. These are both results of diagnostic conjectures, the former being more secure than the latter (N.b.: 1.6d is also unmetrical in the reading of the manuscripts). Therefore, we may safely presume that the text of the SYM had probably no such metrical deviation at all.

3. Na or First Vipulā

This licence of three short syllables in the second half of odd *pādas* is used several times in the SYM.

*1.3a, 1.9c, 1.12a, 2.24a, *2.25c, 2.41c, 3.32a, 4.3a, 5.6c, 6.17a, 6.50a, 6.52c, 7.21c, 7.23e, 8.37a, 10.19a, 11.4a, 13.2a, 13.16a, 16.20c, 16.42c, 18.4c, 18.8c, 18.17a, 18.27c, 19.4a, 19.13a, 19.13b, 19.20a, 21.8c, 21.12c, 21.28c, 29.48c, 32.8c, 32.10c.

4. Bha or Second Vipulā

This licence, in which the second half has the – ˘ ˘ x sequence, is less often employed, but when it occurs, it is usually regular and is preceded by syncopation as Jacobi's stricter version has it (1885:443). The fully regular occurrences[25] are

2.16c, 3.53a, 6.20a, 6.20c, 6.30c, 7.8c, 7.33c, 8.28a, 14.2a, 16.24c, 31.10a, 32.9a

There are further three occurrences, where syncopation is missing in the first half. Two of these (8.20c and 10.11c) meet the less restrictive requirements set out in Jacobi

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24 There is also 6.3c *mātṛgṛhe*, which I propose to read and understand metrically as equivalent to *mātrigrihe*.
25 The much shorter text of the SYM has considerably more examples for this Vipulā than the *Kubjikāmata*.

(1896:50ff), i.e. the caesura falls after the fourth syllable. One pāda still falls short, but it consists of a list of names, which may be considered among the attenuating circumstances.

5. Ma or Third Vipulā

The case of this licence is somewhat more complicated than that of the previous ones. I have counted nine instances where they were employed in the classical way, with syncopation in the first half and caesura after the fifth syllable: 3.3a, 3.28a, 7.23c, 7.39a, 12.20a, 13.22a, 16.29a, 29.5a, 32.8a.

There are four pādas in which either the syncopation or the caesura or both are missing: 29.42a misses the syncopation but has the correct caesura; 6.9a and 30.2a seems to miss both, but a caesura may have been understood there in both cases between members of a compound; 4.6c is totally irregular, which may have been acceptable, since it gives a mantra.

From this I have concluded that the remaining four cases I initially had resulting from emendations, which showed no trace of caesura at all, had to be reviewed. In these cases I have decided to follow the mss omitting case endings, which produced ordinary Ślokas. These *pādas* are 2.31c, 2.1a, 3.35c and 3.37c, the last one being the repetition of the penultimate.

6. Ra or Fourth Vipulā

This licence with syncopation in the second half (– ˘ – x) is used a few times. Although Goudriaan and Schoterman (1988:108) take the length of the first four syllables to be left at the poet's discretion, I understand that the fourth syllable must be long and followed by a caesura. All the occurrences conform to this norm: 6.6a, 6.28c. *8.7a, 8.34c; 21.9a; 29.30c; 29.45a.*

7. Hypermetrism and hypometrism

Hypermetrism of odd *pādas* occurs a few times, all in chapter 29 and almost all with the same recurring *pāda.*

29.12c
29.24c
29.31a (*parivartanam tu vāmena*)
29.39a (*parivartanam....*)
29.44a (*parivartanam....*)
29.51a (*parivartanam....*)

The only hypermetrical even *pāda* is 21.27d.

Hypometrism does not occur.

IV. Editorial Policies

Regarding general principles of textual criticism, I intend to discuss only issues relevant for textual problems in this edition. Since we only have two manuscripts of the text, questions concerning stemmatology are not discussed here. The problem of the editorial decision whether to accept certain forms as Aiśa Sanskrit or to consider them as scribal errors is treated at the beginning of the previous chapter on Aiśa Sanskrit. In addition, three issues are discussed below: the treatment of true synonyms, the use of parallel passages, and the role of conjectural emendations .

(1) True synonyms in the mss

As to the general principles of reconstruction in case of true synonyms, it must be noted that some true synonyms may of course be the result of simple textual corruption. In that case, a stemma (if it is possible to draw) may help in selecting the correct reading[1]. However, since we have only two manuscripts of the SYM, this method is not applicable. In cases where the stemma cannot help in choosing between true synonyms, Srinivasan (1967: 35-37) specifies certain principles with the help of which one can spot the original: that compounded forms often replace originally uncompounded forms in the transmission (although the opposite may also be presumed as a way of clarification), and that the occurrance of a synonym in the context may result in the unconscious changing of the original. (e.g. '*deha* ... *śarīra*' corrupted to '*deha* ... *deha*' in the transmission). Although these principles seem to work well if we deal with the transmission of a philosophical work, a popular genre is to be treated differently: repetition of the same word does not seem to be considered a fault (rather: if it is avoided, it may be the result of Sanskritization), and metrical correctness may be more important in case we are to choose between inflected and compounded forms. This leaves the editor with a number of synonymous readings in the mss among which it is difficult to choose. Cf. following examples.

tasya siddhir na dūrataḥ D : *tasya siddhir adūrataḥ* N (1.15d)
akleśenaiva siddhyanti D : *aklamenaiva siddhyanti* N (2.18c)
lokapālair vibhūṣitā N : *lokapālavibhūṣitā* D (2.40b)
muktakeśaiḥ N : *muktaiḥ keśaiḥ* D (22.26c)

[1] This is argued in Hanneder (1996:45)

(2) Parallels and the reconstruction of the SYM with the help of the testimonia

Since the manuscripts of the SYM are very corrupt at some places, the reconstruction of the text can be achieved only with the help of a parallel in another text, mostly in other Trika texts such as the *Mālinīvijayottara* and the *Tantrasadbhāva*[2].

In the course of editing the SYM, I have found five different ways in which parallels occurred and had to be considered. My categorization as follows is a practical one, prompted by specific problems in reconstructing the text. The first two cases involve fully and partially justifiable reconstructions of the SYM with the help of parallels where the mss of the SYM are definitely corrupt. The last three cases include variations of lines between different texts retained as original and correct, variations of lines within passages of the SYM retained as correct, and variations within passages of the SYM presumed to be corrupt to some extent but unemendable.

(1) There are parallels from other texts which agree completely or almost with the SYM as transmitted in one or both of its manuscripts. In some other cases, although the transmitted text of the SYM seems irremediably corrupt, the corruption can be diagnosed with the help of the parallel, and we can safely emend the transmitted text. In both cases, the identity of the passages is visible, and the text of the SYM can be established with full certainty. Cf. e.g. 2.27d.

(2) In the second case, the SYM has a reading which is either completely meaningless or doctrinally untenable, while another text has a close parallel. Yet, the corruption in the SYM is not explicable from the correct version of the other text. A typical example is the following: In 1.13b the SYM's mss read: *jāto* D/ *jñānā* N *vīryaṃ pragopitaṃ.* Although the first word does not make sense and seems unemendable in the context, the Tantrāloka offers a good alternative in a citation: *ato.* The problem with this reading is that the appearance of the *jā°* / *jñā°* in the our manuscripts is unexplicable. It may be argued that since our mss of the SYM are very corrupt, we do not necessarily need a paleographical explanation. Yet, it cannot be stated with full certainty that the SYM had exactly the same line. In these cases, I have accepted the reading of the parallel in the text of the SYM, but italicized it in order to alert the reader that the actual wording may have been different, although the purport must be the same. This editorial choice has

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[2] One of the numerous examples where the SYM is hopelessly corrupt is the following (2.27d). The mss of the SYM reads *bālāmṛdviṣabhairavaḥ*. This could be cruxed as it is, since the text yields no meaning and seems to be hopelessly corrupt. However, the *Tantrasadbhāva* has the following parallel: *bālā mṛdvṛṣabhair iva*. The process of corruption is clear: *°vṛ°* first probably had the orthographic variant *°vri°*, then the stroke of the -r- was omitted. The transformation of *°bhair iva* to *bhairavaḥ* in our text seems a most ordinary attempt to make one part of the compound meaningful and simpler. Although in this case the reconstruction can easily be done with the help of the parallel, not all cases are as simple as this one.

been motivated by the desire to give the reader a text which is as readable as possible, without pretending that it has been perfectly reconstructed.

(3) The third case is variations across texts: i.e. when a line or a passage is *almost* identical in the SYM and a related text. In these cases, the transmission of the SYM seems free of corruption, and the variation is original. A particular version represents a certain text, i.e. although the line or passage may seem 'fluid' across texts, it has a securely established reading in each text. The synonyms or variations may show borrowing from one text to another (a), or they may simply represent minor alternations (b).

(a) Examples of borrowing and purifying occur most often from the SYM to the *Mālinīvijayottara*, as the following example demonstrates.

SYM 2.6-10	MVU 2.14-16
prathamaṃ lakṣaṇaṃ proktaṃ	tatraitat prathamaṃ cihnaṃ
rudre bhaktiḥ suniścalā	rudre bhaktiḥ suniścalā
dvitīyaṃ mantrasiddhis tu	dvitīyaṃ mantrasiddhiḥ syāt
sadyaḥpratyayakārikā	sadyaḥpratyayakārikā
tṛtīyaṃ sarvasattvānāṃ	sarvasattvavaśitvaṃ ca
kiṃkurvāṇavidheyatā	tṛtīyaṃ lakṣaṇaṃ smṛtam
prārabdhakāryaniṣpattiś	prārabdhakāryaniṣpattiś
caturthaṃ lakṣaṇaṃ smṛtam	cihnam āhuś caturthakam
kavitvaṃ pañcamaṃ proktaṃ	kavitvaṃ pañcamaṃ jñeyaṃ
sālaṃkāraṃ manoharam	sālaṃkāraṃ manoharam
paravākśaktistambhaṃ ca	sarvaśāstrārthavettṛtvam
lakṣaṇaṃ pañcamaṃ smṛtam	akasmāc cāsya jāyate

The differences show how the *Mālinīvijayottara* upgrades the style of the SYM and how it also transforms the content occasionally. The SYM uses the word *lakṣaṇa* (mark) three times in the passage, while the *Mālinīvijayottara* uses *cihna* (sign) twice and *lakṣaṇa* (mark) once, thus making the style less repetitive. The SYM uses both *proktam* (taught) and *smṛtam* (remembered / known) twice as predicate; while the *Mālinīvijayottara* uses five different predicates: *smṛtam* (remembered) once, *jñeyam* (to be known) once, and also three finite verbs *syāt* (is / should be), *āhuḥ* (they call) and *jāyate* (is born).

As to the content, while the *Mālinīvijayottara* follows closely the SYM until the last half verse, there it changes the meaning completely. The SYM states that in addition to the ability to write poetry, paralysing someone's capacity of speaking is also counted as the fifth sign of possession. The two abilities are in fact complementary: control over one's own power of expression and control over that of others.[3] The *Mālinīvijayottara* takes the last ability to be the knowledge of all Śāstras, thus substituting a rather violent supernatural faculty with a peaceful and more brahmanical one.

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[3] This complementary function has been pointed out by Prof. Sanderson in a letter.

(b) Some of these parallels may however be true synonyms, where one is not able to establish which is primary. In the expression *saṃmukhatāṃ eti / yānti*, a number of parallels can be collected from various texts, which show that *saṃmukhatām* and *tanmukhatām* occur with approximately the same frequency (cf. testimonia cited ad SYM 2.41). It is possible that after collecting and examining all the manuscripts of the texts having this expression, one may be able to choose between these suspicious synonyms; for one of them may well be a scribal corruption from the other. However, it is more likely that in a number of these cases a redactor or several redactors at some point substituted a familiar expression with another one[4]. When such substitutions are common across texts, it is impossible to say which is original (except in cases where the point of redaction can be exactly identified); but it is also impossible to conclude that both were original. In such cases, the differences should be retained as redactorial differences. Therefore, taking the above example, although the *Mālinīvijayottara*'s mss display only *saṃmukhatām*, I have accepted the SYM's *tanmukhatām*.

(4) There are certain parallel passages within the SYM itself, which seem to be slightly different versions of the same line, and one may consider them to be original alternations, although these too are palaeographically somewhat suspect at some places. Cf. for instance:

SYM 28.22cd gurubhaktāya dātavyaṃ nānyathā anuvartate	SYM32.10ab tasmāt tantraṃ na dātavyam anyāyam anuvartine
SYM 22.23 mātṛmaṇḍalasaṃbodhāt saṃskārāt tapaso 'thavā prāpnuvanti narāḥ kecit siddhim etām anuttamām	SYM 28.40a-c mātṛmaṇḍalasaṃyogāt saṃskārāj japato 'pi vā prāpnuvanti narāḥ siddhim carūṇāṃ prāśitena vā

The latter situation is further complicated by the existence of other variations on the same lines.

Tantrasadbhāva 16.143c-144b	*Sarvavīra*[5] in *Tantrāloka* 4.57c-58
mātṛmaṇḍalasaṃbodhāt saṃskārāt tapaso 'thavā	mātṛmaṇḍalasaṃbodhāt saṃskārāt tapasaḥ priye

[4] This has been proposed by Prof. Sanderson.

[5] That this passage, which is attributed to the *Brahmayāmala* by Jayaratha, is from the *Sarvavīra* has been shown by Prof. Sanderson. In an unpublished version of Sanderson 1997, he demonstrates that Jayaratha did not have access to the *Brahmayāmala* and the *Dikṣottara*. Regarding the above passage, he wrote the following in a letter: 'Considering *Tantrāloka* 4.55-68 in the light of 4.54 I conclude that Abhinavagupta implies that 4.55-59 quote or paraphrase the *Vājasaneya* (*sic em.*) and the *Sarvavīra*. This follows by elimination: the *Brahmayāmala* section begins from 60 and continues until 65 – this is confirmed by the contents up to that verse –, where it is followed by that of the [*Siddhā*]*mata* in 66. Since 55 to 59 break naturally into 55-57b and 57c-58, I infer that the latter is from the *Sarvavīra*. This is not certain but it is possible that Abhinavagupta did not invert the order of enunciation laid out in the preceding, introductory verse, since he follows it explicitly in 59-65.'

prāpnuvanti narāḥ kecit siddhim etāṃ anuttamām	dhyānād yogāj japāj jñānān mantrārādhanato vratāt saṃprāpyaṃ kulasāmānyaṃ jñānaṃ kaulikasiddhidam

It seems that these parallels are related but still distinct, and therefore should not be standardised. This is the reason why I have retained even the odd expression *mātṛmaṇḍalasaṃyogāt* in one of the passages in the SYM, although this *pāda* is the most suspect of all the above parallels.

(5) There are some passages in the SYM – mostly lists of names of Yoginīs and Rudras – which seem to be almost identical with the lists of the *Tantrasadbhāva*. (Cf. 21.25ff and 22.13ff) As corruptions of mantra descriptions in the SYM show, the text is very likely to deteriorate if it has a list of disparate units which do not form intelligible sequences of words. It can therefore be presumed that lists of Yoginī names have become particularily corrupt, and since the text of the *Tantrasadbhāva* is better transmitted in general, it preserves original readings also for the SYM. However, the full list in the *Tantrasadbhāva* differs on several points from the SYM, to an extent that replacing the SYM passage with the *Tantrasadbhāva*'s list may completely change the transmitted SYM. The difference between the two lists may not simply be that one has a correct and the other a corrupt version of the same passage, but that while borrowing from each other or from a third source, the list substantially changed. Consequently, the readings of the SYM – however corrupt – should be retained. It may be argued that in a number of instances the names in the SYM could be emended, for scribal corruption is clearly at work: e.g. where we have the alternation between *Bhadra°* and *Rudra°*, -bha- and -ru- being quite possible to confuse in some early North-Indian manuscripts[6]. However, even this change may be due to borrowing and thus original in the respective passages. For it may have happened that a redactor / author of the *Tantrasadbhāva* recopied a list with misreadings from the SYM (reading *ru°* for *bha°*) or vice versa. Since any emendation of these names is very hypothetical, I have found it more useful and consistent to transcribe most of the list of the SYM in the edited text, and to give the list of the *Tantrasadbhāva* among the parallels. In a few cases, however, where the SYM seemed simply corrupt, I have emended the text on the basis of the *Tantrasadbhāva*. Cf. e.g. 21.40a: *amantaś* in N and *asastaś* in D for *anantaś* in the *Tantrasadbhāva*.

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6 As Prof. Sanderson has pointed out for me, this confusion goes back not only to Nepalese manuscripts, but to the Kashmirian tradition itself. See e.g. the tradition that one of the twelve Kālīs is Bhadrakālī or Rudrakālī in the text of the *Devīpañcaśataka*, quoted ad *Tantrāloka* 4.158ac.

(3) Conjectural emendation

It has been argued[7] that most Sanskrit texts go through so much rewriting that there is hardly any of them that reaches us in a condition good enough not to need emendations, including conjectural emendations. In the case of the SYM, edited on the basis of only two, fairly modern and rather corrupt manuscripts, conjectures often play an important role in establishing the text, and therefore the method applied needs some theoretical considerations and perhaps justification.

Following Maas (1957:33), Sisam (1953:39) and Kane (1969:155), conjectural emendation can be defined as an emendation that rejects reading(s) of the manuscript evidence, or for which no manuscript evidence exists. It is prompted by the recognition that despite all witnesses, the text is unsatisfactory as it stands. Thus the first step is the diagnosis of the problem, and if no solution is proposed, the word or passage should be highlighted to alert the reader. Strictly speaking, the highlighting or marking of the passage itself is already a conjecture, since it questions the correctness of a passage on the basis of editorial judgement, in spite of manuscript evidence. But what is traditionally called conjecture or conjectural emendation is the editor's attempt to restore the passage to its presumed original form and supply a reading which is at least closer to the alleged original. This method obviously has an element of subjectivity. Yet, as Sisam argues (1953:39) 'to support a bad manuscript reading is in no way more meritorious than to support a bad conjecture, and so far from being safer, it is more insidious as a source for error. For, in good practice, a conjecture is printed with some distinguishing mark which attracts doubt; but a bad manuscript reading, if it is defended, looks like solid ground for the defence of other readings. So intensive study with a strong bias towards the manuscript reading blunts the sense of style, and works in a vicious circle of debasement'. He also adds that the process also affects one's sense of grammar and vocabulary of the language of the period, creating ghost-constructions and ghost-words; a phenomenon to be considered in particular when editing Sanskrit, especially Aiśa Sanskrit texts. Thus, conjectural emendation should not be considered an exercise of imagination, but an intellectual obligation, for – as George Kane (1969:163) put it – conjecture properly exercised is 'to contribute to the right understanding and evaluation of older literature'.

In accordance with the above considerations, in the edition of the SYM I have adopted the italicizing of any *locus suspectus* in the text, be it the result of conjectural emendation or a suspect manuscript reading. These words or passages are marked to

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[7] See Hanneder (1996:44)

alert the readers and to urge them to check the manuscript evidence and consider any criteria themselves without relying on my editorial choice.

After the diagnosis of the problem in a passage, the criteria for making an adequate conjecture should be considered. Although different handbooks and authors define various sets of criteria, these can be reduced to two, outlined by Hall (1913:151): intrinsic probability and transcriptional probability. The first one means that the conjecture should suit the context, style, metre and any other environment and law deducible from the rest of the text and other writings of the author (or possibly, related texts). This criterion coincides with Maas's primary one concerning appropriateness of style and substance (Maas 1957:11-12), and the first two criteria as defined by West (1973:48), namely conformity to authorial intentions and conformity to language and style. The second one, transcriptional probability, means that the corruption must be explicable palaeographically. This paraphrased by West in his third principle (1973:48): 'it must be clear how the presumed original reading could have been corrupted into any different reading that is transmitted'; and is related to Maas's secondary principle (1957:11-12), that the conjectured reading should be demonstrated to be likely to have caused the suspect received reading. Thus Transcriptional Probability in the broader sense means that the corruption should be explicable, without making the case 'too complex by assuming chancy multi-stage corruptions' and without relying too much on 'intricate palaeographical arguments'. (West 1973:58-59).

Now as West points out, even if the above conditions are fulfilled, there may sometimes be several solutions to the problem, and there is always a certain element of uncertainty about most conjectural emendations. Following Maas (1957:33), he also introduces the term 'diagnostic conjecture', to denote a conjecture which indicates the sense required without any certainty about its rightness.

In order to distinguish between emendations and conjectures which are proposed with different degrees of certainty, I have used the following categories when interfering with the received text, mainly following Prof. Sanderson's usage in his unpublished editions:

1. Corrections denote corrections of scribal errors, which do not alter the sense, but in some cases may alter the grammar slightly. Some of the corrections in the SYM may thus be considered heavier interference with the text, especially for determining Aiśa grammar, yet I have kept the term in these cases, for I needed to reserve others for more substantial changes of the received text. Corrections are normally not justified with lengthy discussions in the notes, and usually made without any comment.

2. Emendation implies a more substantial interference. In most cases, they replace problematic readings in the manuscripts with the help of parallels and with

palaeographical justification. They are usually discussed in the notes in greater length. Although they alter the received text in a way that it affects the meaning, I consider these changes justified on the basis of the adduced evidence, and acceptable without any special indication in the main text.

3. Conjectures have a smaller degree of certainty than emendations, and are also discussed in the notes. Yet they are still supported by parallels and although the criterion of Transcriptional Probability is not entirely fulfilled, they are not impossible to explain palaeographically. If the adduced evidence is not substantial, they are italicized in the main text.

4. Diagnostic / tentative conjectures are signalled simply as conjectures in the apparatus, but are always marked by italics in the edition. They are denoted as 'diagnostic / tentative' and discussed in the notes, and should be considered very insecure as to their wording, sometimes also as to their meaning. They are not explicable palaeographically, unless we resort to some over-complicated argument, which is neverheless sometimes attempted in the notes. These conjectures are mainly used to facilitate the reading of the text and to offer a working hypothesis, rather than to supply an actual reading.

It may be objected that the above four categories are not defined with very precise criteria as presented here[8] and that the editor uses them in a somewhat idiosyncratic way, without drawing a hard-and-fast line between them. However, in spite of these editorial inconsistencies, it is hoped that all problematic points have been discussed or pointed out in the extensive 'Notes on the Constitution of the Text', thus presenting the reader with an apparatus from which can be reconstructed not just the manuscripts' readings, but the whole process of editing.

There are two additional points to mention in the context of conjectural emendations. One is that emendation, if properly done, is a circular process. 'The MSS. are the material upon which we base our rule, and then, when we have got our rule, we turn round upon the MSS. and say that the rule, based upon them, convicts them of error. We are thus working in a circle, that is a fact which there is no denying'[9] The process may involve even several circles if we consider that when turning back to manuscipts, we may somewhat alter our rules again and then apply them when the reading is suspect. In short, the process is ideally a spiral one, where every time we turn

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[8] Although I follow Prof. Sanderson's categories, his definition of them is much clearer than mine. However, I would support my definitions by the peculiarity of the SYM and its bad transmission, i.e. by the fact that it needs a reinterpretation of certain categories to facilitate the way in which we can handle different kinds of editorial interference.

[9] Housman 1961: 145. This view of the process as circular is very much opposed to that expressed by Dearing implicitly (Methods... 1962:4ff, and Principles...1962:137), who defines the whole editing process linearly.

back to the manuscripts, we have better supported rules and thus can improve upon our edition.

Secondly, in spite of the careful theoretical grounding of the process, most of what is called textual criticism cannot be treated on mathematical lines. This applies to the method, which -- despite several attempts – cannot fully be mathematically defined, and consequently to the result, which in most cases does not yield a perfectly reconstructed text.[10] In other words, the present edition of the SYM is an attempt to reconstruct an important text of the Śaiva tradition, with the hope that further manuscript evidence and / or the advancement of knowledge in the field will improve upon it.

[10] This again just repeats an argument best presented by Housman in 1921 (1961:132), and again pointed out by Weitzman (1977:225ff) when reviewing Dearing's principles.

V. The manuscripts of the Siddhayogeśvarīmata

D Siddhayogeśvarīmata. Paper. Devanāgarī. Complete, clearly written and in good condition. 31 × 12·5 cm. Twenty-three folios. Thirteen lines per side. Folio six contains hardly any text, only lacunae marked by dashes. Catalogued: National Archives Kathmandu Ms.No.5-2403 (śaivatantra 1630). NGMPP Reel No.A 203/6. This manuscript is most probably a twentieth century transcript of a guptākṣara (or 'early Licchavi') palm-leaf manuscript mentioned by Hara Prasād Śāstrī in the Catalogue of the Durbar library[1] under nu. 31 among the manuscripts 'shown by the librarian at the last moment, and ... said as belonging to Bendall's Puka, i.e. manuscripts examined by the late Prof. Bendall at Cambridge'. According to Śāstrī, the manuscript was incomplete. Grünendahl (1989: cxv) has the following entry on the same: (1064) 31. [ms. no 1-1697] Siddhayogīśvarī[mata]tantra. 80 folios. Script: Trans. Gupta. The same manuscript seems to be listed also in the Saṃkṣipta Sūcipatram (No. 5692) of the National Archives, Kathmandu. However, it is missing from the Bṛhat Sūcipatram and appears to have been lost.

N Siddhayogeśvarīmata. Paper. Newārī. Almost complete (only folio 1 is missing) and in fairly good condition, although some leaves have recently got stuck together and some portions of the text have been lost after the separation of the folios. 28.5 × 6.8 cm. Folios 2-73. Starts with 'harṣovāca bhagavān gambhīrārtham idaṃ vaca ǁ bhairavovāca ǁ' Six lines per side. The *versos* have the abbreviation of the title 'si' on the left margin. The first folio has the title 'Siddhayogeśvarītantram' in Devanāgarī in a different hand and a roman number 1350. After folio 7, there is another folio 7 in the same hand, but not of the same text. Both the contents and the orthography[2] of this text are different from the SYM, and 'si' is not marked on the *verso*. At some places, the copied ms was very defective (usually at the same places where ms D), so folio 18 has only two lines. Catalogued under No. 5948 in Shastri-Chakravarti 1939 vol.3. part 1. Asiatic Society of Bengal, Calcutta. 5465 (G). Contains a date of Nepalese saṃvat 793 (ca. 1663 AD). [Nepālavatsare yāte vahni-raṃdhra-samudrake Anantasiṃha-likhitaṃ Siddhayogeśvarīmataṃ]

For both manuscripts, I have relied on good photographic reproductions.

Manuscript not consulted for this edition:

Siddhivīreśvarītantra. Paper. Bengali. 2 folios. 38v-39r, containing the fifth chapter of the text. Cf. Shastri 1939: vol. 3. part 1. no. 5947. It seems that Dyczkowski (1989:156) identifies this manuscript (under MS no. 3917D) as the Siddhayogeśvarīmata, although the passage is not found in the other mss, as he also observes. The chapter is entitled 'Karṇikāpaṭala'.

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[1]Shastri 1915. Vol.II. pp. 246, 248

[2]Although written in the same hand, it has different ligatures such as -mbha- instead of -ṃbha-, and uses the avagraha sign of a vertical wavy line, never used in the text of the SYM. (The latter feature may point to an original written in characters similar to those of the *Prāyaścittasamuccaya*, Cambridge ms. Add. 2833)

VI. Conventions in the Apparatus

The critical apparatus is divided into three registers. The register which reports the variant readings is at the bottom of each page. The apparatus is positive: the accepted readings are presented first, preceded by the verse number and a letter in bold to indicate to which *pāda* they belong. The variants are separated by a colon, and a dot separates different entries within the same pāda. Remarks not belonging to the text - such as *corr.* to mark a correction - are printed in italics. Sigla or remarks are preceded by the variant they belong to. If the accepted reading is that of one of the parallels, the reference to the testimonium is presented after the reading.

The register which reports testimonia is above the one reporting variants. It identifies passages that may throw light on the meaning or which are parallels in other texts, quotations or allusions. The *pāda* concerned is indicated by its number and letter in bold as in the bottom register. This number is followed by the parallel text itself, which precedes the location of the quotation. If the text of the testimonium is identical with our text, it is not quoted, only referred to. Moreover, if the parallel does not help in establishing the accepted reading or if it does not yield any other additional information, only the reference is presented without quotation, as in Paṭala 3, where it simply helps to reconstruct the letters of the mantra.

The manuscripts are not represented by their sigla on each page with stemmatic relations, since we have only two manuscripts, and the only major difference in extent is that the first eight and half ślokas are missing in the Newārī. However, in some places, where omissions differ, I have indicated them in this upper register with a different typeset. On the few occasions on which I chose to edit the verses in a different order from that in the manuscripts, this change also is indicated in this top register.

In some cases I have made very tentative emendations or conjectures, which I have included in the main text in italics to alert the reader that the reading is very insecure. It would have been possible to give these conjectures only in the notes, but I have found that the inclusion facilitates the reading of the text substantially, without misleading the reader. Moreover, *loci suspecti* of the manuscripts are also marked occasionally by italics. These passages may not be corrupt, but I thought that they were unusual in some respect and it was worth drawing attention to the possibility of corruption. Because of the uncertainty, I have not attempted to emend them at all in most cases.

I have not included the colophons in the text, for they rarely contain any reference to the contents of the chapters. Where they occur, they are mentioned in the notes to the translation. The chapter titles in the translation sometimes make use of the colophons, but most of them are my own titles and are simply based on the contents.

VII. Orthographic conventions

In case an editor has only two manuscripts, he may be expected to report every particularity of them, since there is no danger of making the apparatus too bulky to be easy to use. Nevertheless, there are certain general orthographic conventions in Sanskrit manuscripts which are to be ignored even if editing from a single manuscript, since they help neither in establishing a better reading, nor in determining stemmatic relations or specific scribal habits, since they are used by almost all scribes.

Accordingly, I have ignored most geminations and degeminations of consonants in ligature with semi-vowels (e.g. *karṇṇa* and *tatva*), and they are reported only when they occur in variant readings which differ from the accepted one in more than that they contain these variant orthographies. The same policy applies to the orthography of *va* and *ba*. This case is slightly different, however, inasmuch as these two consonants are always written as *va*, and the choice between them is the editor's, in accordance with standard Sanskrit. In addition, I have ignored a feature of the Newārī manuscript: it is the Anusvāra *ṃ* instead of a *m* at the end of half verses, which seems to be so consistent and without yielding any difference in meaning, that for the sake of better readability it has not been reported - except, again, when it occurs in a word containing a non-orthographic variant. The same applies to homorganic nasals, which are printed in accordance with the current conventions of Sanskrit orthography either keeping the original in the manuscript, or substituting the appropriate nasal or Anusvāra.

I have also ignored N's writing sibilants at the end of words where Sandhi would require Visargas - such as [-āś śa-] instead of [-āḥ śa-] or [-ās sa-] for [-āḥ sa-]. They may be considered a general and more or less consistent feature of Nepalese mss. Moreover, I do not record the frequent confusion between -s- and -ś- (which occurs in both D and N), which is partly due to their similarity in Nepalese scripts. However, I do record variations between these consonants and the retroflex -ṣ-, although they may simply reflect similarity in pronunciation in most cases.

N has a particular kind of error, the transcription of what was most probably the *upadhmānīya* to -ṣ-. I have not recorded this peculiarity in the register of the variants, for they do not affect the critically edited text. For some examples see the colophons of N to chapters 22, 24, 25 and 28-32 given in Appendix 7.

Avagrahas, which are never marked by the scribes, are supplied according to current Sanskrit orthography and editorial interpretation.

The punctuation of the manuscripts, i.e. the *daṇḍas* and double *daṇḍas*, have not been followed or reported, since they are neither consistent nor helpful in determining the end of verses. In determining the end of *ślokas* and thus the numbering of verses, I have

tried to keep standard four-*pāda ślokas*. However, there were cases in which this policy had to be abandoned for the sake of better reading and for the consistency of sense within the *ślokas*. In these cases I occasionally chose to have *ślokas* of six pādas. Nevertheless, I have kept four *pāda ślokas* in cases where the meaningful units shift only in one or in a couple of verses and then they come back to follow the original pattern.

The speaker - Devī or Bhairava - has always been marked, even if the context tells us clearly whose turn it is; I have supplied <devy uvāca> and <bhairava uvāca> to facilitate the reading and to conform to standard editorial practice in Sanskrit.

Finally, it must be mentioned that the unrecorded variation between the verse final *anusvāra* and *ma*, *va* and *ba* etc. together with the unrecorded lack of *avagraha* sometimes result in that the version of the main text is falsified in what is recorded in the bottom register. In case of the lacking *avagraha*, I have supplied it in angle brackets in the bottom register, but for the rest, the falsification sometimes remains. In fact, the falsification is the result of using a positive register, but I find it easier for the reader to use a *positive* register with falsifications of minor importance than to use a *negative* register without falsifications.

VIII. Signs and abbreviations

Abbreviations and conventions in the text:

< >	Angle brackets are used to report an editor's insertion.
† †	Obeli enclose letter(s) that the editor judges corrupt but cannot emend (crux).
-m-	Single letters enclosed by dashes mark hiatus-fillers.

In the register of testimonia immediately beneath the text:

=	Identifies an identical passage in another text.
≈	Identifies a closely related passage in another text.
cf.	Identifies allusions. It identifies any passage other than a double (=) or a near-double (≈) that throws light on the text, e.g. a paraphrase of its subject matter or a passage in the same or another text supporting the editor's choice of reading. Such passages are also mentioned in the apparatus in parentheses.
cit SYM	Records that the passage is allegedly a quotation of the *Siddhayogeśvarīmata* or of some other text.
unattrib. cit.	Unattributed citation.

In the critical apparatus at the bottom:

D^{mg}	'In D's margin'
[- -] or [-2-]	Square brackets enclose lacunae. In N, they are always represented by gaps, while in D the scribe wrote dashes in the place of missing letters. If the gaps are very long, the approximate number of akṣaras missing is indicated by the number enclosed.
* *	Superscript stars enclose uncertain letters.
[???]	Question mark(s) in square brackets stand for letter(s) illegible to the editor.
<'>	Avagraha in angle brackets marks that it is not in the manuscript but is understood and supplied by the editor.
om.	Omitted in the ms.
corr.	Corrected.
em.	Emended.
conj.	Conjectured.
suppl.	Supplied.
S.	(by) Prof. Alexis Sanderson
I.	(by) Dr. Harunaga Isaacson
V.	(by) Somdev Vasudeva
°	At the beginning or end of a word, this marks the rest of the word as printed in the main text.

Occasional abbreviations of titles in the apparatus or in the translation:

SYM	Siddhayogeśvarīmata
TĀ	Tantrāloka
TĀV	Tantrālokaviveka
MVU	Mālinīvijayottara
TSB	Tantrasadbhāva

The Siddhayogeśvarīmata

Chapters 1-8, 10-16, 18-19, 21-22, 29-32

aghoraghorarūpāṇi ghoraghoratarāṇi ca
†sthitāni yasya sūtraṃ tu – – tantrātmam eva ca †||1||
praṇamya śirasā bhīmaṃ bhairavaṃ bhairavī*priyam*
bhairavīsiddhidātāram ajaṃ viśvaṃ svayaṃbhuvam ||2||
mahāvinodaniratam devadevaṃ jagadgurum
svasthānasthaṃ mahāghoram aghoraṃ ghoranāśanam ||3||
bhairavaṃ bhairavī devī praṇipatya samāhitam
jñānaṃ pṛṣṭavatī samyag bhuktimuktiphalapradam ||4||
<devy uvāca>
mantratantrāṇi deveśa *tvayā* proktāny anekadhā
kleśenāpi na siddhyante <narā> yogādisādhane ||5||
vidhināpi na sidhyante pratyayo naiva jāyate
bhrāmito 'yaṃ tvayā bhāvo *yaṣṭavatāṃ* maheśvara ||6||
japatām api yatnena puruṣāṇāṃ suniścayaḥ
kim ete <na> prasiddhyanti tvatproktā mantranāyakāḥ ||7||
vyāmohitaṃ tvayā sarvaṃ śiṣyāś cānena śaṅkara
kiṃ te phalaṃ suraśreṣṭha jagadvyāmohane kṛte ||8||
ity uktaḥ sa tayā <devyā> bhairavaḥ suranāyakaḥ
prahasyovāca bhagavān gambhīrārtham idaṃ vacaḥ ||9||
||bhairava uvāca ||
śṛṇuṣvāvahitā devi pṛṣṭo 'haṃ yat tvayādhunā
nikhilaṃ taṃ pravakṣyāmi vastutattvaṃ yathā sthitam ||10||
mantrāḥ pūrvaṃ mayā devi ye proktāḥ kāmasiddhidāḥ
te gopitāḥ punaḥ sarve svaśaktyā caiva suvrate ||11||

N starts with 9c

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2 *cf.*pūjayet tatra madhye tu bhairavaṃ bhairavīpriyam | bhairavīsiddhidātāraṃ karṇikāyāṃ vyavasthitam *SYM 8.15* • viśvaḥ śambhuḥ svayambhuvaḥ *Mahābhārata 13.15.38d* **5cd** *cf.* akleśenaiva siddhyanti japadhyānaratā narāḥ *SYM 2.18cd* **9c** ≈prahasyovāca viśvarāṭ *Mālinīvijayottara 1.12d* **11–14cd** *cf.* pūrvaṃ ye kathitā mantrā<ḥ> saptakoṭir asaṃkhyayā | gopitās te purā devi varṇarūpāvatāritāḥ | tena te na prasiddhyanti japtvā koṭiśatair api *Tantrasadbhāva 11v2 cf.* ye mayā kathitā mantrāḥ pūrvaṃ ye kāmasiddhidāḥ | te gopitā mayā devi varṇarūpāḥ prakāśitāḥ | tena te na prasiddhyanti japtvā koṭiśatair api *Kubjikāmata 4.7c–8*

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0 śrī gaṇeśāya namaḥ || oṃ namo mahābhairavāya ||D **1a** ˚rūpāṇi *em.*: ˚rūpāya D **2b** ˚priyam *conj. cf. SYM 8.15* : svayam D **2d** viśvaṃ *em. I. cf. Mahābhārata 13.15.38d* : viśva˚ DN **3a** ˚vinodaniratam *em.*: ˚vinodāniratam D **5b** tvayā *conj.*: dvayoḥ D **5c** kleśenāpi na *em. S. cf. SYM 2.18cd* : kleśe – – pa ma D **5d** narā *suppl. S. cf. SYM 2.18d* : – – D **6b** pratyayo *em. S.* : pratyaye D **6c** bhrāmito *em. S.* : bhrāmite D • bhāvo *em. S.* : bhāve D **6d** yaṣṭavatāṃ *conj. S.* : ṣaṣṭiśatāṃ D • maheśvara *corr.*: maheśvaraḥ D **7d** ˚proktā *corr.*: ˚prokto D • ˚nāyakāḥ *corr.*: ˚nāyakaḥ D **8b** śiṣyāś *corr.*: śiṣyāc D **8c** phalaṃ *corr.*: phala D **9a** devyā *suppl.* : – – D **9b** bhairavaḥ suranāyakaḥ *corr.*: bhairavaṃ suranāyakaṃ D **9c** prahasyovāca *em. I. cf. Mālinīvijayottara 1.12.* : praharṣovāca DN **9d** vacaḥ D : vaca N bhairava uvāca D : bhairavovāca N **10a** ˚hitā D : ˚hito N **11a** mantrāḥ D : mantra N • pūrvaṃ D : pūrva N **11b** proktāḥ *corr.*: proktā D : proktāṃ N **11c** te D : na N • gopitāḥ *corr.*: gopitā DN

dṛṣṭvā saṃskārarahitam ajñānānāṃ samantataḥ
vibhedaṃ samayānāṃ ca kṛtavanto narādhamāḥ ||12||
aśeṣām eva mantrāṇām *ato* vīryaṃ pragopitam
tena guptena guptās te śeṣā varṇās tu kevalāḥ ||13||
guptavīryā mahādevi vidhināpi prayojitāḥ
tena te na prasiddhyanti japtvā koṭiśatair api ||14||
tadgrahaṃ yo 'pi jānāti tathā cātmaparigraham
guruṃ gurutaraṃ caiva tasya siddhir na dūrataḥ ||15||
śaktihīnaṃ guruṃ prāpya kalpoktaphalakāṅkṣiṇaḥ
abhiyuktā na siddhyanti prayatnenāpi sādhakāḥ ||16||
tasmāt siddhiṃ samanvicchec chivasaṃskāradīkṣitaḥ
rudraśaktisamāveśaṃ jñātvā tadgraham ācaret ||17||
na kārakapramāṇādisamayenātra dīkṣitaḥ
na cājyānalasadbhāvavarjitas tu kathaṃcana ||18||
kāmye karmaṇi śasyante mānasā muktikāṅkṣiṇaḥ
śaive kecid ihecchanti bhairave na kadācana ||19||

12–13 ≈ dṛṣṭvā saṃskāravirahaṃ manujānāṃ samantataḥ | vibhedaṃ samayānāṃ ca kṛtavanto narādhamāḥ | sarveṣām eva mantrāṇām ato vīryaṃ pragopitam | tena guptena te guptāḥ śeṣā varṇās tu kevalāḥ *cit. SYM in Viveka ad Tantrāloka 11.81c–82b* **13*cd*** = *Kubjikāmata 4.9cd* ≈ tena guptena guptās te śeṣā varṇās tv iti sphuṭam *cit. SYM in Tantrāloka 11.82ab* **14*ab*** = *cit. SYM in Viveka ad Tantrāloka 11.81c–82b* **14*cd*** = *Kubjikāmata 4.8cd* = *Tantrasadbhāva 11v2* ≈ tenaite na prasiddhyanti japtāḥ koṭiśatair api *cit. SYM in Viveka ad Tantrāloka 11.81c–82b*

12*a* dṛṣṭvā *corr.*: dṛṣṭā D : daṃbhā N • °rahitam N : °hitam D **12*b*** ajñānānāṃ N : ajānānāṃ D **12c** vibhedaṃ *corr.*: vibheda DN **13*ab*** mantrāṇām ato *em. cf. Viveka ad Tantrāloka 11.81c–82b* : maṃtrāṇāṃ jāto D : mantrāṇāṃ jñānā N • pragopitam D : pragopitaḥ N **13c** guptās D : guptas N **14c** tena te na D : na ca te ca N **15*a*** yo pi jānāti D : vāpi jñānāni N **15*b*** cātma° D : vāma° N • °parigraham *corr.*: ° parigrahaḥ D : °parigraha N **15c** guruṃ D : gurū N **15*d*** na dūrataḥ D : adūrataḥ N **16*b*** °kāṅkṣiṇaḥ D : °kāṅkṣi*N **17*a*** siddhiṃ *corr.*: siddhi DN **17*b*** chiva° N : chivaṃ D **17c** °samāveśaṃ *corr.*: °samāveśa N : ° – – vasaṃ D **18*a*** na D : bha N **18c** °ānalasadbhāva° *em. S.* : °analasadbhāyad° D : °analasaṃdgāyad° N **18*d*** varjitas N : varjitaṃ D • kathaṃcana D : kathaṃcanaḥ N **19*a*** kāmye D : kāmya° N **19*b*** mānasā *em.*: mānase DN **19c** śaive *em. S.* : seve D : seva N **19*d*** bhairave D : bharave N • kadācana D : kadācanaḥ N

||devy uvāca||
yo 'sau tadgraha samproktas tathā cātmaparigrahaḥ
guruṃ gurutaraṃ caiva yair jñātair siddhir iṣyate ||1||
<..>
||bhairava uvāca ||
mantro gurutaro jñeyo gurur ācārya ucyate ||2||
tena dīkṣitamātrasya bhaved ātmaparigrahaḥ
tadgrahe mantrasadbhāvaprāptir atra varānane ||3||
rudraśaktisamāveśād divyācaraṇalakṣaṇam
ācārye lakṣayet tatra tato mantragrahaḥ smṛtaḥ ||4||
rudraśaktisamāveśād ācāryasya mahātmanaḥ
śaktir utpadyate kṣipraṃ sadyaḥpratyayakāriṇī ||5||
prathamaṃ lakṣaṇaṃ proktaṃ rudre bhaktiḥ suniścalā
dvitīyaṃ mantrasiddhis tu sadyaḥpratyayakārikā ||6||
tṛtīyaṃ sarvasattvānāṃ kiṃkurvāṇavidheyatā
prārabdhakāryaniṣpattiś caturthaṃ lakṣaṇaṃ smṛtam ||7||
kavitvaṃ pañcamaṃ proktaṃ sālaṅkāraṃ manoharam
paravākśaktistambhaṃ ca lakṣaṇaṃ pañcamaṃ smṛtam ||8||
ācāryasya samākhyātam etal lakṣaṇapañcakam
evaṃ lakṣaṇasaṃyukto dīkṣābhijño 'tha tattvavit ||9||
guhyamaṇḍalasūtrajño lokānugrahakārakaḥ
rudraśaktisamāveśād bhaktānāṃ vāñchitapradaḥ ||10||
rudraśaktisamāveśo yatrāyaṃ lakṣyate priye
sa gurur matsamaḥ prokto mantravīryaprakāśakaḥ ||11||

6ab *cf.* tatraitat prathamaṃ cihnaṃ rudre bhaktiḥ suniścalā *Mālinīvijayottara 2.14ab* ≈ *Tantrāloka 13.214cd* **6cd** ≈ *Mālinīvijayottara 2.14cd* **7ab** *cf.* sarvasattvavaśitvaṃ ca tṛtīyaṃ lakṣaṇaṃ smṛtam *Mālinīvijayottara 2.15ab* **7cd** ≈ prārabdhakāryaniṣpattiś cihnam āhuś caturthakam *Mālinīvijayottara 2.15cd* **6c–7d** *cf.* mantrasiddhiḥ sarvatattvavaśitvaṃ kṛtyasaṃpadaḥ *Tantrāloka 13.215ab* **8ab** ≈ kavitvaṃ pañcamaṃ jñeyaṃ sālaṅkāraṃ manoharam *Mālinīvijayottara 2.16ab* **11cd** = *Mālinīvijayottara 2.10cd*

1a °graha N : °grahaṃ D • samproktas N : proktas D **1d** jñātair D : jñānai N **2c** mantro *corr.*: mantre DN • gurutaro *corr.*: gurutare N : gurutara D **2d** ācārya N : ācāryaṃ D **3a** tena D : na ca N **3b** bhaved D : bhavad N • °grahaḥ D : °graha N **3c** °sadbhāva° *corr.*: °sadbhāvaṃ DN **4a** °samāveśād *corr.*: °samāveśān DN **4b** °lakṣaṇam *corr. S.* : °lakṣaṇaḥ DN **4c** ācārye D : ācārya N • tatra D : atra N **4d** °grahaḥ *corr.*: °graha DN **5a** °samāveśād D : °samāveśod N **5d** sadyaḥpratyayakāriṇī *corr. S.* : sadā pratyayakāriṇīm DN **6b** rudre bhaktiḥ *em.* = *Mālinīvijayottara 2.14b, Tantrāloka 13.214d* : rudre śakti N : rudraśaktiḥ D **6d** sadyaḥ° D : sadya° N **7b** vidheyatā D : vidheyatāḥ N **7c** prārabdha° *corr.* = *Mālinīvijayottara 2.15c* : prārabdhaṃ DN • °niṣpattiś D : °niṣpanti N **7d** smṛtam D : smṛtaḥ N **8a** kavitvaṃ N : kavitve D **8b** sālaṅkāraṃ *corr.* = *Mālinīvijayottara 2.16b* : sālamkāra° DN **9c** °saṃyukto *corr. S.* : °saṃyukte DN **9d** °jño tha D : °jñāya N **10a** °jño *corr.*: °jñā DN **10c** °samāveśād *corr.*: °samāveśā D : °samāveśo N **10d** bhaktānāṃ *em. S.* : bhaktīnāṃ N : śaktīnāṃ D • °pradaḥ *corr.*: °pradam DN **11a** °samāveśo *corr.*: °samāveśe DN **11b** lakṣyate *em.*: lakṣate D : laṃkṛte N • priye D : pıiyet N **11c** gurur D : gurun N • °samaḥ *corr.*: °samo D : °samau N

labdhvā gurutaraṃ tasmāt tatparigrahasaṃsthitaḥ
tadbhakto 'cirakālena sarvāvastho 'pi sidhyati ||12||
uktacihnaviparyaste gurau jātaparigrahāḥ
svayaṃgṛhītamantrāś ca kliśyante svalpabuddhayaḥ ||13||
evam uktā mahādevī bhairaveṇa mahātmanā
praṇipatya punar vākyaṃ uvācedaṃ jagadgurum ||14||
<devy uvāca >
evam etan mahādeva nānyathā vastu saṃsthitam
yathā pṛṣṭaṃ tathākhyātam āditaḥ samanukramāt ||15||
kiṃ tv etan niṣkalaṃ proktaṃ śāstraṃ suravarārcitam
guruḥ pradhānaṃ hi mataḥ sa ca lokeṣu durlabhaḥ ||16||
ata ūrdhvaṃ suraśreṣṭha sarvavyājavivarjitam
sarvasiddhipradaṃ brūhi siddhayogeśvarīmatam ||17||
yenopalabdhamātreṇa vratayāgavivarjitāḥ
akleśenaiva sidhyanti japadhyānaratā narāḥ ||18||
ity ukto bhairavīdevyā bhairavo vākyam abravīt
<bhairava uvāca >
śṛṇu priye pravakṣyāmi sarvakāmaphalapradam ||19||
siddhayogeśvarīṇām tu mataṃ mantraprasādhanam
japadhyānasamopetaṃ sadyaḥpratyayakārakam ||20||
yāvantyaḥ *prathitāḥ* kāścid yogeśvaryā mahābalāḥ
tāsāṃ yoniḥ samākhyātā rudraśaktir varānane ||21||
tayaivodbalitāḥ sattvāḥ krīḍante te 'viśaṅkitāḥ
sā parāpararūpeṇa vyāpya sarvam idaṃ sthitā ||22||
yogeśvarīti vikhyātā tasyā mūrtis tridhā priye
tāsāṃ bhedaṃ pravakṣyāmi yathā viśve vyavasthitāḥ ||23||

13c = *Guhyasiddhi 1.47a (as emended by Dr Isaacson in accordance with the Tibetan translation)* ≈svayaṃgṛhītamantraś ca *unattr. cit. in Parātriṃśikāvivaraṇa 252.* **14** ≈evam uktā mahādevī jagadānandakārikā | praṇipatya punar vākyam uvācedaṃ jagatpatim *Mālinīvijayottara 3.1* **15** ≈evam etan mahādeva nānyathā samudāhṛtam | yathākhyātaṃ tathā jñātam āditaḥ samanukramāt *Mālinīvijayottara 3.2*

12a labdhvā D : labdhā N • gurutaraṃ D : gurutara N **12b** ˚sthitaḥ *corr.*: ˚sthitam D : ˚sthitaiḥ N **12c** ˚bhakto *corr.*: ˚bhakte DN • ˚kālena D : ˚kāle ca N **13a** ˚viparyaste *corr. S.* : ˚viparyasthe D : ˚viparyestha N **13b** gurau *corr. S.* : guro DN • jāta˚ D : jñāna˚ N • ˚parigrahāḥ *corr.*: ˚parigrahaḥ DN **14a** uktā *corr. S.* = *Mālinīvijayottara 3.1a* : ukte D : ukta N **14d** ˚gurum N : ˚guruḥ D **15a** ˚deva *corr.* = *Mālinīvijayottara 3.2a* : ˚devi DN **15d** āditaḥ sam˚ *em.* = *Mālinīvijayottara 3.2d* : – meditam D : tameditam N **16a** etan *em.*: ena DN **16b** ˚ārcitam D : ˚ārciteḥ N **16c** guruḥ *corr.*: guruṃ DN • mataḥ *em.*: yataḥ DN **17a** ata *em.*: adha DN **17b** ˚vyāja˚ N : ˚vyājā˚ D **17d** siddha˚ D : siddhi˚ N • ˚yogeśvarī˚ *corr.*: ˚yogīśvarī˚ DN **18a** yenopalabdha˚ *em.*: yonaupalabda˚ DN **18b** ˚varjitāḥ *corr.*: ˚varjitaḥ D : ˚varjita N **18c** akleśenaiva D : aklamenaiva N **19a** ukto D : ukte N • ˚devyā N : ˚devī D **19b** bhairavo D : bhairave N **20a** ˚yogeśvarī˚ N : ˚yogīśvarī˚ D • tu N : tuṃ D **20b** mataṃ *em. S.* : mata D : metan N **20d** sadyaḥ˚ D : sadā˚ N **21a** yāvantyaḥ *corr.*: yāvantyaṃ DN • prathitāḥ *conj. S.* : prārthitāṃ DN • kāścid *corr.*: kaścid DN **21b** ˚eśvaryā D : ˚eśvarya N **21c** yoniḥ D : yoni N **22a** tayaivodbalitāḥ *corr.*: tayovodvalitā D : tayocodbalitās N • sattvāḥ *corr.*: satvāṃ D : satvā N **22b** te 'viśaṅkitāḥ *em.*: tāviśaṃkitāḥ DN **22c** ˚rūpeṇa D : ˚japeṇa N **22d** sarvaṃ D : sa caṃ N • sthitā *corr.*: sthitāḥ DN **23b** priye D : priyo N **23d** viśve *corr.*: viśva N : nisve D • vyavasthitāḥ N : vyaṣasthitāḥ D

pramṛjyājñānatimiraṃ paśudehe vyavasthitam
yāḥ śaktayo 'nugṛhṇanti aghorās tāḥ śivapradāḥ ||24||
rudrās tābhir aghorābhiḥ śaktibhiḥ samadhiṣṭhitāḥ
sadāśivārpitadhiyo bandhanān mocayanty aṇum ||25||
<..>
muktimārganirodhinyo *ghoratayā* tu tāḥ smṛtāḥ ||26||
āviṣṭāḥ śaktibhis tābhiḥ sargapralayakāriṇaḥ
krīḍante *vai tanau* rudrā bālā mṛdvṛṣabhair iva ||27||
adhaḥsrotavidhāyinyāḥ pudgalaṃ rañjayanty api
bhogeṣv eva *paśutve* ca pudgalaṃ rañjayanti yāḥ ||28||
muktimārganirodhinyo ghorataryās tu tāḥ smṛtāḥ
upodbalitacaitanyā rudrās tābhir adhiṣṭhitāḥ ||29||
paśubhogeṣu saṃsaktān adho 'dhaḥ pātayanty api
śaktitrayasamāveśo yasmāt sarvatra śaṃkaraḥ ||30||
ghoraghoratarāghorā*ghorās tāḥ* parikīrtitāḥ
evaṃ bhuvana pāleyū rudraśaktivyavasthitāḥ ||31||
parāparavibhāgena sarvayogeśvarī<*gaṇaḥ*>
tayaivodbalitāḥ sarvās tāḥ sidhyanti balotkaṭāḥ ||32||
sā yoniḥ sarvaśaktīnāṃ sā ca tantreṣu gīyate
triṃśad varṇās tathāṣṭau ca sā vidyāmūrtir iṣyate ||33||

24d *cf.* pūrvavaj jantujātasya śivadhāmaphalapradāḥ | parāḥ prakathitās tajjñair aghorāḥ śivaśaktayaḥ *Mālinīvijayottara 3.33 cf.* icchāśaktir aghorāṇāṃ śaktīnāṃ sā parā prabhuḥ | saiva prakṣubdharūpā ced īśitrī saṃprajāyate || tadāghorāḥ parā devyo jātāḥ śaivādhvadaiśikāḥ *Tantrāloka 3.72–73b* **25cd** *cf.* sadāśivārpitadhiyas teṣām atroditaṃ padam *Mataṅgapārameśvara Vidyāpāda 4.54ab* **26** *cf.* miśrakarmaphalāsaktiṃ pūrvavaj janayanti yāḥ | muktimārganirodhinyas tāḥ syur ghorāḥ parāparāḥ *Mālinīvijayottara 3.32 cf.* iyaṃ parāparā devī ghorāṃ yā mātṛmaṇḍalīm | sṛjaty aviratam śuddhāśuddhamārgaikadīpikām *Tantrāloka 3.74c–75b* **27d** = *Tantrasadbhāva 4.63b* **29c** ≈tayodbalitacaitanyo *Kiraṇa 1.16c cf.* na ceśaśaktir evāsya caitanyaṃ balayiṣyati | tadupodbalitaṃ tad dhi na kiṃcit kartṛtāṃ vrajet *Tantrāloka 9.182* **30ab** *cf.* viṣayeṣv eva saṃlīnān adho 'dhaḥ pātayanty aṇūn | rudrāṇūn yāh samāliṅgya ghorataryo 'parāḥ smṛtāḥ *Mālinīvijayottara 3.31 cf. Tantrāloka 3.102c–104d, 4.23c–24b* **31ab** *cf.* ghoraghoratarāghorāghorā vikaṭanāyikā *Kubjikāmata 21.68cd as emended in notes*

24a pramṛjyā° *corr. S.* : pramṛjya DN **24c** yāḥ *em.*: sā D : sāś N • śaktayo *corr.*: śaktaye DN **24d** tāḥ *em.*: °traḥ DN • °pradāḥ D : °pradā N **25a** tābhir N : °trābhir D • aghorābhiḥ D : aghorābhi N **25b** śaktibhiḥ *em.*: śaktayaḥ DN **25c** °ārpitadhiyo *em. S. cf. Mataṅgapārameśvara Vidyāpāda 4.54cd* : °ārpino D : °ārpino [–2–] N **25d** bandhanān mocayanty aṇum *em. S.* : vandhanāmecayabhyanum DN **26c** °nirodhinyo D : °nirodhinyā N **26d** ghoratayā *em.*: ghoratayās D : ghorataryās N • tāḥ *em.*: sā DN **27a** āviṣṭāḥ *em.*: āviṣṭaṃ DN • tābhiḥ D : tābhi N **27c** krīḍante N : krīḍantai D • vai tanau *conj. S.* : caitano DN **27d** mṛdvṛṣabhair iva *em. Vasudeva = Tantrasadbhāva 4.63b* : mṛdviṣabhairavaḥ DN **28a** adhaḥ° D : adha° N • °vidhāyinyāḥ *corr.*: °vidhāyinyo D : °vidhāyinyā N **28b** pudgalaṃ D : yuggalaṃ N • rañjayanty N : rañjayany D **28c** bhogeṣv *corr.*: bhogesv DN • paśutve *conj.*: paradve DN **28d** pudgalaṃ *corr.*: pudgale D : yuggala N • yāḥ *corr.*: yā DN **29b** tāḥ D : tā N **29b** upodbalita° *conj. S. cf. Kiraṇa 1.16c, Tantrāloka 9.182* : upoddhitaś° D : upo[–1–]dhitaś° N **29d** adhiṣṭhitāḥ D : adhisthitāḥ N **30b** adho 'dhaḥ *conj. cf. Mālinīvijayottara 3.31b* : navedhaṃ D : ravedhaṃ N **30c** °samāveśo D : °samāveśe N **30d** sarvatra D : sacatra N **31b** °ghorās tāḥ *conj.*: °ā – stā D : °ātmās tāṃ N **31c** pāleyū *corr.*: pāleyu DN **32b** gaṇaḥ *conj.*: – – DN **32c** tayaivodbalitāḥ *corr.*: tayevedbalitā D : tayevadvalitā N **32d** tāḥ *corr.*: tā DN **33a** yoniḥ D : yoni N **33b** sā *corr.*: sa DN **33c** triṃśad D : triṣad N

ardhākṣaradvayaṃ tasyā jñeyam anyaṃ samāsataḥ
kāraṇaṃ sarvasiddhīnāṃ parāparapadāḥ smṛtāḥ ||34||
tasyāveśasamudbhūtā aṣṭau yogaprasiddhidāḥ
†yogeśvarīvat sarvāsāṃ sā māteva prakīrtitā† ||35||
sāmānyalakṣaṇaṃ hy etat samāsād iha kīrtitam
vaiśeṣikamataṃ sūkṣmaṃ punas taduparīṣyate ||36||
aparā tryakṣarā jñeyā ardhākṣarapadānvitā
parā tv ekākṣarā jñeyā sadyaḥpratyayakārikā ||37||
sarvākṣaramayī devī sarvasiddhipradāyikā
sarveṣām eva mantrāṇāṃ vidyānāṃ ca varānane ||38||
tāsām eva vinikṣiptaṃ vīryaṃ yat siddhikāraṇam
sā mūrtyaṣṭakasaṃyuktā svapadārthena bhāmini ||39||
sā pañcāṅgasamāyuktā lokapālair vibhūṣitā
jñātamātreṇa sā devi sidhyate ca na saṃśayaḥ ||40||
uccāre tu kṛte tasyā mantramudrāgaṇo mahān
vidyāgaṇaś ca sakalaḥ sarvakāmaphalapradaḥ
sadyas tanmukhatām eti svadehāveśalakṣaṇam ||41||

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34 In both mss the order of 34ab and 34cd is reversed

35*ab* *cf.* parāparāṅgasaṃbhūtā yoginyo 'ṣṭau mahābalāḥ *Mālinīvijayottara 3.59ab* **41** ≈ asyoccāre kṛte samyaṅ mantramudrāgaṇo mahān || sadyaḥ saṃmukhatām eti svadehāveśalakṣaṇam *Parātriṃśikā 11c–12b* [sadyaḥ sanmukhatāṃ *Parātriṃśikālaghuvṛtti* : sadyas tanmukhatāṃ *Parātriṃśikāvivaraṇa*] *cf.* mantrāḥ saṃmukhatāṃ yānti yayoccāritamātrayā *Mālinīvijayottara 3.52cd*

34*a* °dvayaṃ N : °dvayas D **34*b*** jñeyaṃ N : jñoyaṃ D **34*d*** °padāḥ D : °padā N **35*a*** °veśa° *em.*: °viśa° D : °vidhi° N **35*b*** °dāḥ D : °dā N **35c** °vat D : °ve N **35*d*** prakīrtitā N : prakīrtitāḥ D **36*b*** kīrtitam D : kīrtitaḥ N **36c** sūkṣmaṃ D : sukṣme N **36*d*** taduparīṣyate *corr.*: tāduparisyate DN **37*b*** °padā° D : °mayā° N **37c** tv D : nv N **37*d*** sadyaḥ° D : sadya° N **38*a*** devī *corr.*: devīṃ DN **39c** mūrtya° *corr.*: mūrtyā° D : murtyā° N **39*d*** °padārthena *corr.*: °padorthena D : °ṣadārtheva N **40*a*** °āṅga° *corr.*: °āṃgā° DN **40*b*** °pālair N : °pāla° D • °bhūṣitā *corr.*: °bhūṣitāḥ DN **40c** jñāta° D : jñāna° N **40*d*** sidhyate ca D : sidhyanteva N **41*a*** kṛte *em.*: kṛtā D : kṛto N **41*b*** °gaṇo *corr.*: °gaṇau N : °gatair D **41c** °gaṇaś *em.*: °gamaiś N : ga –e D • ca N : – D • sakalaḥ D : sakala N **41*b*** °pradaḥ D : °pradāḥ N **41*f*** °lakṣaṇam N : °lakṣaṇaḥ D

||bhairava uvāca ||
athātaḥ sampravakṣyāmi mantroddhāraṃ varānane
tisr̄ṇām api śaktīnāṃ samāsān na tu vistarāt ||1||
kramāgataṃ paraṃ guhyaṃ bhrāntinirṇāśanaṃ priye
yaṃ viditvātha japtvātha dhyātvā vai siddhibhāg bhavet ||2||
varṇātiriktā hīnā vā naiva mantrāḥ phalapradāḥ
śaktihīnāḥ prajāyante prāg evābhihitaṃ yathā ||3||
same medhye sulipte ca sugupte bhūmimaṇḍale
sugandhidhūpasampanne puṣpaprakarasaṃkule ||4||
ahorātroṣito bhūtvā sudhūpāgandhabhūṣitaḥ
guruś candanaliptāṅgo vīrasādhanasaṃyutaḥ ||5||
savīraiḥ sādhakair yukto mantrākṣarakr̥taśramaḥ
vidyāṅgaiś ca susaṃnaddho rudraśaktiṃ samālikhet ||6||
sarvākṣaramayīṃ devīṃ sarvavarṇopaśobhitām
uttamāṅgaṃ tha -m- ākhyātaṃ dvipārśvasthe dha locane ||7||
ī nāsādhomukhī proktā bindus tasyātha madhyagaḥ
ba vaktraṃ va smr̥taṃ kaṇṭhe kavargaṃ daśanāḥ smr̥tāḥ ||8||
i jihvā [-a-] vāk samākhyātā śikhā nādhomukhī smr̥tā
jhasaptamaṃ smr̥tau karṇau tayor bhūṣaṇam īparau ||9||
prathamaṃ dakṣiṇaṃ proktaṃ vāmaś caivāparaḥ smr̥taḥ
ḍaḍhau bāhvoḥ samākhyātau karau caiva casaptamaḥ ||10||

5a ≈ahorātroṣito yogī *Mālinīvijayottara* **7c** *cf.* tha mastakam *Mālinīvijayottara 3.37b* = *Tantrāloka 15.121b* **7d** *cf.* netrāṇi ca dha vai *Mālinīvijayottara 3.37c* *cf.* netrāṇi cordhve dho 'nye *Tantrāloka 15.121c* **8a** *cf.* *Mālinīvijayottara 3.37ab*, *cf.* *Tantrāloka 15.121cd* **8c** *cf.* *Mālinīvijayottara 3.38cd* = *Tantrāloka 15.122cd* **8c–9a** *cf.* ba-kavarga-i-ā vaktra-danta-jihvāsu vāci ca *Mālinīvijayottara 3.38ab* ≈ *Tantrāloka 15.122ab* **9b** *cf.* *Mālinīvijayottara 3.37a* = *Tantrāloka 15.121a* **9c–10b** *cf.* samudre ṇuṇū śrutī *Mālinīvijayottara 3.37d* = *Tantrāloka 15.121d* **10c** *cf.* bhujayor ḍaḍhau *Mālinīvijayottara 3.38d* = *Tantrāloka 15.122d*

0 bhairava uvāca D : bhairavovāca N **1c** tisr̄ṇām *corr.*: tisṛṇām DN **1d** samāsān na *corr.*: samāsāna DN **2a** guhyaṃ *corr.*: guhya DN **2b** °nirṇāsanaṃ D : °nirnnāsanaṃ N **2c** yaṃ D : ye N • japtvātha N : japtotha D **3a** hīnā *em.* *S.* : hīnaṃ DN **3b** mantrāḥ *corr.*: mantrā D : mantrān N • °pradāḥ D : °pradā N **3c** °hīnāḥ *corr.* *S.* : °hīnāṃ DN **3d** °bhihitaṃ D : °nihitan N • yathā *em.* *S.* : tathā DN **4a** same medhye D : sama medhya N **4c** °sampanne D : °sampanna N **4d** °saṃkule D : °saṃkuṃle N **5a** ahorātroṣito *em.* *S.* = *Mālinīvijayottara 22.5a* : mahorātroṣito D : mahorātroṣite N **5b** °bhūṣitaḥ *corr.*: °bhūṣitāḥ DN **6a** sa N : *om.* D **6c** susaṃnaddho *corr.*: susaṃnaddha DN **6d** °śaktiṃ *corr.*: °śakti DN **7b** °śobhitām D : °śobhitān N **7c** uttamāṅgam tha -m- *conj* *S.* *cf.* *Mālinīvijayottara 3.37b* = *Tantrāloka 15.121b* : yena sāṅgaṃ sam° D : ye tam āṅgaṃ sam° N **7d** dvipārśvasthe *conj.* *S.* *cf.* *Mālinīvijayottara 3.37c*, *Tantrāloka 15.121c* : viparyasthe DN **8b** bindus D : bindu N • madhya° D : mapya° N • °gaḥ *corr.*: °gau D : °sau N **8c** ba *em.* *cf.* *Mālinīvijayottara 3.38a* = *Tantrāloka 15.122a* : ṭha DN • kaṇṭhe D : kaṇṭha N **8d** daśanāḥ *corr.*: daśanā DN **9a** vāk *em.* *cf.* *Mālinīvijayottara 3.38ab* ≈ *Tantrāloka 15.122ab* : vāt D : vān N **9b** smr̥tā *corr.*: smr̥tāḥ DN **9c** jhasaptamaṃ *em.* *cf.* *Mālinīvijayottara 3.37d* ≈ *Tantrāloka 15.121d* : sasaptamaṃ DN • smr̥tau karṇau *corr.*: smr̥to karṇā N : smr̥taḥkarṇo D **9d** īparau D : īparauḥ N **10b** °āparaḥ D : °āpara N **10c** ḍaḍhau bāhvoḥ samākhyātau *em.* *cf.* *Mālinīvijayottara 3.38d* = *Tantrāloka 15.122d* : rūḍho bāhvo samākhyātā N : rūḍho bāhvo samākhyātaḥ D **10d** °saptamaḥ N : °saptamaṃ D

aṅgulyaś ca jhañau jñeyau hastayor ubhayor api
kapālaṃ vāmahastasthaṃ hastapūrvaṃ prakīrtitam ||11||
dakṣiṇe tu kare jñeyaṃ śūladaṇḍaṃ pasaptamam
kavarṇāc cāṣṭamaṃ proktaṃ sākṣāc chūlaṃ tatopari ||12||
lalāṭe nayanaṃ proktaṃ tṛtīyaṃ ca varānane
napuṃsakacatuṣkaṃ ca śiromālā prakīrtitā ||13||
udaraṃ ṣa smṛtaṃ tasya pa hṛllagnaṃ kṣa nābhigaḥ
bāhvos tu śikharau jñeyau bha-yāv etau krameṇa tu ||14||
savisargaḥ sa hṛnmadhye sa cātmā parikīrtitaḥ
ha prāṇas tu samākhyātaḥ sarvadehe vyavasthitaḥ ||15||
ma nitambe śa guhye tu sānusvāraṃ prakīrtitam
tādhastāt tasya vikhyāta ūrvākāro varānane ||16||
jānudeśe samākhyātāv e–ai–kārāv anukramāt
tayoḥ parau smṛtau jaṅghau krameṇaivobhayau priye ||17||
daphau pādau samākhyātau pūrvavat parikalpayet
stanau cchalau krameṇaiva tadgataś cā payaḥ smṛtaḥ ||18||
evaṃ samyagvidhānena rudraśaktiṃ samālikhet
sarvākṣaramayīṃ devīṃ tato mantrān samuddharet ||19||

10*d*–11*b* *cf.* ṭho hastayor jhañau śākhā *Mālinīvijayottara 3.39a* = *Tantrāloka 15.123a* **11c–12** jraṭau śūlakapālake *Mālinīvijayottara 3.39b* = *Tantrāloka 15.123b* **12** *cf. cit. SYM* dakṣiṇe ca kare jñeyaṃ śūlaṃ daṇḍe pasaptamaḥ | uttānas tu pradātvayaḥ khakārasya tu saptamaḥ || sākṣāc chūlaṃ bhaved evaṃ yuktaṃ śṛṅgais tribhiḥ priye *–Viveka ad Tantrāloka 15.123b* **13*ab*** *cf.* netrāṇi ca dha *Mālinīvijayottara 3.37c* *cf.* netrāṇi cordhve dho 'nye *Tantrāloka 15.121c* **13*cd*** ṛ ṝ ḷ ḹ ca śiromālā *Mālinīvijayottara 3.37ab* = *Tantrāloka 15.121ab* **14*b*** *cf.* pāvanī tu pa hṛllagnā *cit. Triśirobhairava in –Viveka ad Tantrāloka 15.121–125ab* **14*ab*** *cf.* ṣakṣāv udaranābhigau *Mālinīvijayottara 3.40b* = *Tantrāloka 15.124b* **14*cd*** *cf. Mālinīvijayottara 3.38cd* = *Tantrāloka 15.122cd* **15*ab*** *cf.* sa jīvo visargayuk *Mālinīvijayottara 3.39d* = *Tantrāloka 15.123d* **15*cd*** *cf.* tatparaḥ kathitaḥ prāṇaḥ *Mālinīvijayottara 3.40a* ≈ prāṇo havarṇaḥ kathitaḥ *Tantrāloka 15.124a* **16** *cf.* ma–śaṃ–tāḥ kaṭiguhyoruyugmagā *Mālinīvijayottara 3.40cd* ≈ ma–śān–tā<ḥ> kaṭiguhyoruyugmagā *Tantrāloka 15.124cd* **17** *Mālinīvijayottara 3.40d–41b* ≈ *Tantrāloka 15.124d–125b* **18*ab*** *cf.* caraṇau daphau *Mālinīvijayottara 3.41b* ≈ *Tantrāloka 15.125b* **18*cd*** *cf.* pa hṛc chalau stanau kṣīram ā *Mālinīvijayottara 3.39cd* ≈ *Tantrāloka 15.123cd*

11*a* jhañau *em. cf. Mālinīvijayottara 3.39a* = *Tantrāloka 15.123a* : ˚jha˚phau D : ˚jha˚hau N **12*b*** śūladaṇḍaṃ *corr. cf. Mālinīvijayottara 3.39b* = *Tantrāloka 15.123b* : śūlaṃ daṇḍaṃ N : –laṃ daṇḍaṃ D **12c** ˚varṇāc *corr.*: ˚varṇāś D : ˚varṇā N **12*d*** sākṣāc chūlaṃ D : sākṣāt sūlaṃ N • tatopari *corr.*: tatopare DN **13c** napuṃsaka˚ D : napuṃsake N **13*d*** ˚mālā D : ˚mālāṃ N • prakīrtitā *corr.*: prakīrtitāḥ DN **14*a*** udaraṃ ṣa smṛtaṃ D : udare yaṃ smṛte N **14*b*** pa hṛllagnaṃ *conj.cf. Triśirobhairava cit. in –Viveka ad Tantrāloka 15.121–125ab* : vahulaṃ ca D : vahvalagvaṃ N • kṣa nābhigaṃ *em.cf. Mālinīvijayottara 3.40b* = *Tantrāloka 15.124b* : ˚kva˚ṇābhigam D : kṛṇābhigaṃ N **14c** bāhvos *em. S.* : bāhvau DN **14*d*** krameṇa D : kramena N **15*a*** savisargaḥ *corr. cf. Mālinīvijayottara 3.39d* = *Tantrāloka 15.124a* : savisarga D : savisargaṃ N • sa D : ma N **15c** ha *corr.cf. Mālinīvijayottara 3.39d–40a* ≈ *Tantrāloka 15.124a* : haṃ DN • prāṇas tu samākhyātaḥ D : prāṇis tu samākhyātaṃ N **16*a*** nitambe *corr.*: ṇitambe D : ṇivandhe N • śa *corr. cf. Mālinīvijayottara 3.40cd* ≈ *Tantrāloka 15.124cd* : sa DN **16*b*** sānusvāraṃ *corr.*: sānusāraṃ DN **16c** tādhastāt D : tādhastās N • vikhyāta *corr.*: vikhyātā DN **17*ab*** samākhyātāv e–ai–kārāv anukramāt *em. S.* : samākhyātā e–ai–kārā dhanuḥkramāt D : samākhyātā e–ai–kārā dhanukramāt N **17c** tayoḥ D : tayoṃ N **17*d*** krameṇaivo˚ *corr.*: krameṇauvo˚ D : kramenauvo˚ N **18*a*** daphau *em. cf. Mālinīvijayottara 3.41b* ≈ *Tantrāloka 15.125b* : dahau D : dehau N **18*d*** payaḥ D : paya N **19*b*** ˚śaktiṃ *corr.*: ˚śakti DN

parāparāṃ samuddhṛtya vidhinā cāparāṃ punaḥ
parāṃ samuddharen mantrī sarvakāmārthasādhakām ||20||
parāditrayam uddhṛtya aghoryādyaṣṭakaṃ punaḥ
padabhedena vidyāyās tatas tasyāṅgapañcakam ||21||
lokapālāṃś ca deveśi tataḥ siddhim avāpnuyāt
samuddhṛteṣu mantreṣu tataḥ siddhir na saṃśayaḥ ||22||
binduṃ tāṃ dakṣiṇāṃ jaṅghāṃ tato vāk parikalpayet
tām eva dakṣiṇāṃ jaṅghāṃ dantapaṅktyāś caturthake ||23||
yojya dakṣiṇajānuṃ ca śūladaṇḍaṃ vidhānavit
śūladaṇḍakṛtādhāraṃ prāṇaṃ nāsāvibhūṣitam ||24||
tato visargasaṃyuktaṃ hṛdayaṃ kevalaṃ punaḥ
kevalaṃ śūladaṇḍaṃ tu nitambaṃ ca tathaiva hi ||25||
caturthaṃ daśanaṃ devi dakṣiṇaṃjaṅghayā yutam
śūladaṇḍaṃ punaḥ proktaṃ pūrvavat tadanantaram ||26||
dakṣiṇaśravaṇasthena bhūṣaṇena vibhūṣitam
prāṇaṃ bindusamāyuktam uddharet tadanantaram ||27||
tathaiva jaṅghāṃ yāmasthāṃ yojitāṃ vinyaset kramāt
caturthaṃ daśanaṃ mantrī śūladaṇḍaṃ tataḥ punaḥ ||28||
śūladaṇḍaṃ punar yojya vāmakarṇavibhūṣitam
hṛdvarṇe dakṣiṇaṃ jānuṃ vinyaset tadanantaram ||29||
savisargaṃ tataḥ prāṇaṃ daśanaṃpūrvam eva hi
śūladaṇḍaṃ punar nyasya nitambaṃ tadanantaram ||30||
dakṣiṇaśravaṇasthena bhūṣaṇena vibhūṣitam
dvitīyaṃ daśanaṃ paścāt sajihvaṃ vinyased budhaḥ ||31||
dakṣiṇaṃ bāhuśikharaṃ nāsāyuktaṃ tataḥ kramāt
nitambaṃ kevalaṃ nyasya tathaiva śikharaṃ punaḥ ||32||
uddhared udaraṃ prājñaḥ śravaṇam tadanantaram

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23 *cf. Mālinīvijayottara 3.42* **23–39** *cf. Tantrāloka + -Viveka 30.20–24ab* **24** *cf. Mālinīvijayottara 3.43a* **25–26** *cf. Mālinīvijayottara 3.43b* **27** *cf. Mālinīvijayottara 3.44a* **28–29ab** *cf. Mālinīvijayottara 3.44b–d* **29cd** *cf. Mālinīvijayottara 3.45a* **30a** *cf. Mālinīviajyottara 3.45b* **30b** *cf. Mālinīvijayottara 3.45c* **30c** *cf. Mālinīvijayottara 3.45d* **30d–31b** *cf. Mālinīvijayottara 3.46a* **31cd** *cf. Mālinīvijayottara 3.46b* **32ab** *cf. Mālinīvijayottara 3.46c* **32cd** *cf. Mālinīvijayottara 3.46d–47a* **33a** *cf.* jaṭharaṃ kevalaṃ tataḥ *Mālinīvijayottara 3.47b*

20a parāparāṃ *corr.*: parāparā DN **20c** parāṃ *corr.*: parā D : parān N **20d** ˚sādhakām *em.*: ˚sādhakāḥ DN **21a** parādi˚ *conj. S.* : parābhṛt˚ N : – – – D **21b** aghoryādyaṣṭakaṃ *em.*: aghoryā aṣṭakaṃ D : aghoryāyāṣṭakaṃ N **21c** pada˚ D : para˚ N • vidyāyās *corr.*: vidyāyā DN **22a** ˚pālāṃś D : ˚pālāc N **22c** samuddhṛteṣu *corr.*: samuddhṛtyeṣu DN **23a** binduṃ *corr.*: bindu DN **23d** ˚paṅktyāś *em.*: ˚paṅktyā DN **24a** yojya D : yojye N **24b** śūla˚ D : mūla˚ N **24c** śūladaṇḍa˚ *corr.*: śūladaṇḍaṃ D : mūladaṇḍaṃ N **24d** nāsā˚ D : vāsā˚ N **25b** hṛdayaṃ N : hṛdaya D **25c** ˚daṇḍaṃ D : ˚daṇḍas N **27a** dakṣiṇaśravaṇasthena *em. cf. 31a* : dakṣiṇau śravaṇe caiva DN **28a** jaṅghāṃ *corr.*: jaṅghā DN • ˚sthāṃ D : ˚stāṃ N **28b** yojitāṃ *corr.*: yojitaṃ DN **28c** caturthaṃ D : caturtha N **28d** śūla˚ D : mūla˚ N • tataḥ D : tata N **29a** śūla˚ D : mūla˚ N **29c** dakṣiṇaṃ *corr.*: dakṣiṇe DN **30b** daśanaṃ˚ *corr.*: daṣaṇa˚ D : dūṣaṇaṃ N **30c** śūla˚ D : mūla˚ N **31a** ˚sthena *em.*: ˚sthāne D : ˚sthāna N **33a** uddhared u˚ N : uddhare – D • ˚daraṃ *em. cf. Mālinīvijayottara 3.47b* : duraṃ D : ˚ddharan N • prājñaḥ *corr.*: prājña N : prājñā D

dakṣiṇena samāyuktaṃ jānunā vinyased budhaḥ ||33||
kaṇṭham eva samuddhṛtya nitambaṃ ca svarūpiṇam
hṛdayaṃ jihvayā yuktaṃ vaktraṃ kevalam eva ca ||34||
prāṇaṃ ca vinyaset paścād dakṣiṇaṃ jānumaṇḍalam
karṇabhūṣaṇa pūrvaṃ tu śūladaṇḍe niyojayet ||35||
tasya kṛtvā dvir abhyāsaṃ śūladaṇḍaṃ svarūpiṇam
dvidhābhūtaṃ nyasen mantrī vāmapādaṃ tataḥ kramāt ||36||
kapālaṃ patitaṃ nyasya tasyānte mantradīpakam
karṇabhūṣaṇa pūrvam tu prāṇabinduyutaṃ punaḥ ||37||
punar eva nyaset prāṇaṃ savisargaṃ vidhānavit
vāmapādaṃ punar nyasya kapālaṃ patitaṃ punaḥ ||38||
parāparā samākhyātā vidyeyaṃ sarvasiddhidā
satataṃ vinyaset puṃsāṃ sarvapāpapraṇāśanīm ||39||
aparāṃ tu pravakṣyāmi sarvakāmaphalapradām
prāṇaṃ nāsāyutaṃ kṛtvā śūladaṇḍāsane sthitam ||40||
svarāntasahitaṃ tv ādau mantratattvaṃ niyojayet
tam eva bindusaṃyuktam ū-yutaṃ vinyaset tataḥ ||41||
vāmapādaṃ punar nyasya kapālaṃ patitaṃ punaḥ
apareyaṃ samākhyātā rudraśaktir mahābalā ||42||
abhiprītārthasaṃsiddhyai japen nityaṃ prayatnataḥ
tato guhyatarāṃ sūkṣmāṃ rudraśaktiṃ parāṃ śṛṇu ||43||
nādīkṣitāya deyeyaṃ nāśiṣyāya *na bhīrave*
rudraṃ ca rudraśaktiṃ ca guruṃ caivāvikalpitam ||44||
bhaktyāvalokayed yas tu tasmin deyā varānane
śiṣyeṇāpi tadā grāhyā yadā saṃtoṣito guruḥ ||45||

33b–d *cf. Mālinīvijayottara 3.47c* **34a** *cf.* kaṇṭhaṃ kevalam eva ca *Mālinīvijayottara* 3.47d **34b** *cf. Mālinīvijayottara 3.48a* **34c** *cf. Mālinīvijayottara 3.48a* **34d** *cf. Mālinīvijayottara 3.48c* **35ab** *cf. Mālinīvijayottara 3.48d* **35c–36c** *cf. Mālinīvijayottara 3.49ab* **36d** *cf. Mālinīvijayottara 3.49c* **37ab** *cf. Mālinīvijayottara 3.49d* **37c–38d** *cf. Mālinīvijayottara 3.50ab* **40–42** *cf. Tantrāloka + Viveka 30.26* **40c–41b** *cf. Mālinīvijayottara 3.51a* **41cd** *cf. Mālinīvijayottara 3.51bc* **42ab** *cf. Mālinīvijayottara 3.51d* **42c** = *Mālinīvijayottara 3.52a* **43d** = *Mālinīvijayottara 3.52b* **44ab** *cf.* nāśiṣyāya pradeyeyaṃ nābhaktāya kadācana *Mālinīvijayottara 3.55cd* **44cd** *cf.* rudraś ca rudraśaktiś ca guruś ceti trayaṃ samam *Mālinīvijayottara 3.56ab* **45ab** ≈ bhaktyā prapaśyate yas tu tasmai deyā varānane *Mālinīvijayottara 3.56cd* **45cd** = *Mālinīvijayottara 3.57ab*

33d jānunā D : jānumā N **34a** kaṇṭham *em. cf. Mālinīvijayottara 3.47d* : karṇaṃ D : kaṇḍam N **35b** dakṣiṇaṃ *corr.*: dakṣiṇe DN **35c** pūrvaṃ D : pūrvas N **35d** °daṇḍe N : °daṇḍair D **36a** kṛtvā D : kritvā N **36b** śūladaṇḍaṃ *corr.*: śūladaṇḍa DN • svarūpiṇaṃ D : °ś ca rūpiṇaṃ N **37b** tasyānte D : nasyānte N **37c** pūrvaṃ D : pūrvas N **37d** prāṇa° *corr.*: prāṇaṃ DN • °bindu° N : °binduṃ D **38b** savisargaṃ *corr.*: savisarga DN **40a** aparāṃ *corr.*: aparā DN **40b** °pradāṃ *corr.*: °pradāḥ DN **40c** prāṇaṃ *em.*: pānaṃ DN • °yutaṃ D : °puṭaṃ N **40d** °āsane D : °āsana N **41a** °sahitaṃ tv D : °sahitanv N **41b** °tattvaṃ *corr.*: °tatvā N : – – D **42d** °balā D : °balāḥ N **43a** °saṃsiddhyai *corr.*: °saṃsiddhau N : sisi°ddhau° D **43d** guhyatarāṃ sūkṣmāṃ *corr.*: guhyatarā sūkṣmā DN **43d** °śaktiṃ N : °śaktiḥ D • parāṃ *corr.*: parā DN **44b** bhīrave *em.*: bhīravet D : bhīravat N **44d** guruṃ *corr.*: gurūṃ N : gura° D • caivāvikalpitaṃ *em.*: caivāvikalpitaḥ N : °ve vāvikalpitaḥ D **45a** °lokayed D : °lakayed N **45c** śiṣyeṇāpi D : śiṣyenāpi N **45d** saṃtoṣito D : saṃtoṣitā N

gurunāpi tadā tasmin śiṣyāya vinayātmane
vāmajaṅghāsamāyukta ātmā deyaḥ sa eva tu ||46||
pareyam anayā siddhiḥ sarvakāmaphalodayā
saptāhāt samayajñasya jāyate devi niścayam ||47||
jñātamātreṇa vidyāyā jñāyate sarvaśaktibhiḥ
tatkṣaṇoccāraṇād vāpi pratyayaś cātra jāyate ||48||
kampate dehapiṇḍas tu drutaṃ cotpatate tathā
bahudhā kurute vittaṃ siddhayogeśvarīmate ||49||
mātrāśatena cāveśaṃ śarīre tasya jāyate
yaḥ samuccārayed bhaktyā namaskārābhir udyataḥ ||50||
muhūrtaṃ smarate yas tu siddhayogeśvarīmatam
sa badhnāti tadāvaśyaṃ mantramudrāgaṇaṃ param ||51||
udgrāhayati cāvaśyaṃ śāstrasadbhāvam uttamam
atītānāgatān arthān pṛṣṭo 'sau kathayiṣyati ||52||
etat samāsāt kathitam ātmapratyayakārakam
ity etat kathitaṃ tubhyaṃ siddhayogeśvarīmatam ||53||
uktaṃ śaktitrayaṃ devi divyasiddhipradāyakam
hṛdayaṃ sarvaśaktīnām aghoreśīprasādhakam ||54||

46cd *cf.* *Mālinīvijayottara 3.54c cf. Tantrāloka + Viveka 30.27ab* **47ab** *cf.* pareyam anayā siddhiḥ sarvakāmaphalapradā *Mālinīvijayottara 3.55ab* **48ab** ≈ anena jñātamātreṇa jñāyate sarvaśaktibhiḥ *Parātriṃśikā 19ab* **49ab** ≈ kampate gātrayaṣṭiś ca drutaṃ cotpatanaṃ bhavet *Mālinīvijayottara 3.53ab* **51** ≈ muhūrtaṃ smarate yas tu cumbakenābhimudritam | sa badhnāti tadā sarvaṃ mantramudrāgaṇaṃ naraḥ *Parātriṃśikā 12c–13b* mudrābandhāny anekāni śāstroktāni na saṃśayaḥ *Tantrasadbhāva 9.275 cf.* mudrābandhaṃ ca geyaṃ ca śivāruditaṃ eva ca *Mālinīvijayottara 3.53cd* sarvaśāstrārthavettṛtvam akasmāc cāsya jāyate *Mālinīvijayottara 2.16cd* **52cd** ≈ atītānāgatān arthān pṛṣṭo 'sau kathayaty api *Parātriṃśikā 13cd cf.* atītānāgatārthasya kuryād vā kathanādikam *Mālinīvijayottara 3.54ab cf.* bhūtaṃ bhavyaṃ bhaviṣyaṃ ca pṛcchate kathayanti hi *Tantrasadbhāva 9.371*

46ab tasmin śiṣyāya *corr.*: tasmiñ chiṣyāya D : tasmin aśiṣyāya N **46c** vāma˚ D : vāmaṃ N • ˚yukta *corr.*: ˚yuktas D : ˚yuktaṃ N **46d** deyaḥ D : daya N **47a** anayā siddhiḥ *conj. cf. Mālinīvijayottara 3.5a* manasā siddhā N : manasā siddhāḥ D **47b** ˚odayā *corr.*: ˚odayāḥ DN **47c** saptāhāt samayajñasya D : saptāhā samaye jñāsya N **48a** jñāta˚ N : jñāna˚ D **48c** tatkṣaṇoccāraṇād D : takṣaṇaiccāraṇaid N **49b** cotpatate D : cotpadyate N **49c** vittaṃ *conj.*: cittaṃ DN **49d** ˚yogeśvarī˚ *corr.*: ˚yogīśvarī˚ DN **50c** yaḥ sam˚ D : yasyam˚ N **50d** udyataḥ D : udyateḥ N **51c** tadāvaśyaṃ D : tadāva•yaṃ N **52a** udgrāhayati *em. cf. Tantrasadbhāva 9.275b* : udgāhayati DN **52c** arthān *corr.*: ārthā DN **53c** tubhyaṃ N : tubhya D **53d** ˚yogeśvarī˚ N : ˚yogīśvarī˚ D

athātaḥ sampravakṣyāmi siddhaṃ vidyāṅgapañcakam
yena saṃrakṣito mantrī vighneśair nābhibhūyate ||1||
ādāv †akṣarasaṃkhyātam uddiṣṭākṣaralakṣaṇam†
pañcadhā guṇitā jaṅghā dakṣiṇasthā sabindukā ||2||
hṛdayāya iti namaḥ śaktīnāṃ hṛdayaṃ param
oṃ ity etat padaṃ pūrvam amṛte tadanantaram ||3||
tejomāliniśabdaś ca svāhākāras tataḥ smṛtaḥ
śiram evaṃ samākhyātam etad ekādaśākṣaram ||4||
<vedavedi>ni hūṃ phaṭ ca praṇavādyaṃ varānane
aṣṭākṣarā śikhā jñeyā sarvavidyāgaṇasya tu ||5||
vajriṇe 'tyādi saṃyuktaṃ tathā vajradharāya ca
praṇavādyaṃ svāhāntaṃ ca varmam etat prakīrtitam ||6||
ekādaśākṣaraṃ devi sāṃprataṃ tvāṃ pramucyate
ślīpadaṃ paśuśabdaś ca hūṃphaḍantaṃ prakīrtitam ||7||
praṇavena samāyuktaṃ sarvāstrendravaraṃ smṛtam
ṣaḍakṣaraṃ samākhyātaṃ svadehaṃ vinibṛṃhayet ||8||
†rājasevāstrajālasthaṃ† sarvavighnapramardanam
vidyāṅgapañcakaṃ hy etat sarvavighnavidārakam ||9||

2c–3a *cf.* oṃkāraiḥ pañcabhir mantro vidyāṅgahṛdayaṃ bhavet *Mālinīvijayottara 3.61cd* = *Tantrāloka 30.37cd* **3c–4** *cf.* oṃ amṛte tejomālini svāhāpadavibhūṣitam | ekādaṣākṣaraṃ proktam etad brahmaśiraḥ priye *Mālinīvijayottara 3.62* ≈ *Tantrāloka 30.38* **5** *cf.* vedavedini hūṃ phaṭ ca praṇavādisamanvitā | rudrāṇy aṣṭākṣarā jñeyā śikhā vidyāgaṇasya tu *Mālinīvijayottara 3.63* *cf.* *Tantrāloka 30.39ab* **6** *cf.* vajriṇe vajradharāya svāhāntaṃ praṇavādikam | ekādaśākṣaraṃ varma puruṣṭutam iti smṛtam *Mālinīvijayottara 3.64* ≈ *Tantrāloka 30.39c–40b* **8cd** ≈ślīpadaṃ paśuśabdaṃ ca hūṃphaḍantaṃ bhavādikam | etat pāśupataṃ proktam ardhasaptākṣaraṃ param *Mālinīvijayottara 3.65ab* *cf.* *Tantrāloka 30.41cd*

1c saṃrakṣito D : saṃrakṣitā N **1d** vighneśair *conj. I.* : vighnase DN **2b** uddiṣṭā° D : uddiṣṭo° N • °lakṣaṇam D : ° lakṣaṇaṃ N **2d** dakṣiṇasthā *em. S.* : dakṣiṇasyā DN • sabindukā *corr.*: sabindukāḥ DN **3c** etat *corr.*: eta DN **4a** tejo° *em.*: teja° DN **4b** °kāras *corr.*: °kārāt DN **5a** vedavedini hūṃ *suppl. cf. Mālinīvijayottara 3.63a* : – – – – – huṃ D : [–4–]nihuṃ N **6a** vajriṇetyādi *conj. cf. Mālinīvijayottara 3.64a* : vajriṇīnyādi D : vajriṇītyādi N • saṃyuktaṃ N : saṃmuktaṃ D **6d** varmam *conj. cf. Mālinīvijayottara 3.64c* : va – m D : valam N **7b** sāṃprataṃ D : sāṃvrataṃ N • tvāṃ *em.*: tvaṃ DN **7c** paśuśavdaś N : vaśavdañ D **7d** hūṃ° D : huṃ° N • phaḍantaṃ *corr.*: phaḍāntaṃ D : phaṭāntaṃ N **8c** °akṣaraṃ D : °ākṣaraṃ N **8d** °dehaṃ *corr.*: °dehe DN • °vṛṃhayet D : °vṛttayet N **9a** °sevā° D : °sarvā° N • °sthaṃ D : °sthau N **9c** hy etat N : –e –ṃ D

|| devy uvāca ||
uktaṃ śaktitrayaṃ deva tathā vidyāṅgapañcakam
samāsāl lokapālānāṃ mantrakoṣaṃ bravīhi me ||1||
|| bhairava uvāca ||
athātaḥ sampravakṣyāmi lokapālān samāsataḥ
yena siddhim avāpnoti yāgabhūmau vyavasthitaḥ ||2||
pūrve cendraṃ pratiṣṭhāpya tasya vāmastanaṃ tanūḥ
pūjayed agnim āgneyyāṃ śūladaṇḍavapurdharam ||3||
kapālaṃ yamadaivatyaṃ tenāsau samprayojayet
nairṛte tu tadā nābhī rakṣorājaḥ prakīrtitaḥ ||4||
vāruṇīdiśi –m– āsthāpya varuṇaṃ kaṇṭhavigraham
varuṇaṃ pūjayed vidvān mahābalaparākramam ||5||
vāyavye ca tathā vāyuṃ pūjayen mantravit tataḥ
vāmaṃ vai bāhuśikharaṃ tasya mantram udāhṛtam ||6||
dakṣiṇaśravaṇasthena bhūṣaṇena tataḥ punaḥ
somaṃ saumyasthitaṃ pūjya nityam *āpyāyane* hitam ||7||
nitambasthaṃ varārohe śāṅkarīdigvyavasthitam
īśānaṃ rudradigbhāge arcayen mantravit sadā ||8||
kanakāṇḍasamudbhūtaṃ †vyaktadveśaṃ† prapūjayet
ūrdhvamārgasthitaṃ taṃ tu mādhavaṃ cādhasaṃsthitam ||9||
gandhendriyagataṃ taṃ ca †maṅgamaṃga†parāyaṇam
paya*nāsādi*saṃyuktā guhyasthena samanvitāḥ ||10||
lokapālā bhavanty evaṃ hrasvāstrāḥ samprakīrtitāḥ
†navahastagatāḥ† pūjyā yathāvidhi niyogataḥ ||11||

8d *cf.* laraṭakṣavayair dīrghaiḥ samayuktaiḥ sabindukaiḥ (sama˚ *em.Gnoli* : saha˚ *Ed.*) | indrādīn kalpayed *Mālinīvijayottara 3.66a–c* **10b** *cf.* tadvan nāsāpayobhyāṃ tu kalpyau viṣṇuprajāpatī | svarāvādyatṛtīyau tu vācakau padmacakrayoḥ *Mālinīvijayottara 3.67* **10d** *cf.* *Mālinīvijayottara 3.66a-c* **11b** *cf.* indrādīn kalpayed dhrasvais tadastrāṇi vicakṣaṇaḥ *Mālinīvijayottara 3.66cd*

1c samāsāl lokapālānāṃ N : — nāmnākapālādyaṃ D **1d** ˚koṣaṃ *corr.*: ˚koṣa D : ˚kāmaṃ N **2b** loka˚ N : – – D • ˚pālān *corr.*: ˚pālās N : – – ḥ D **2c** siddhim *em.*: siddhi D : siddhir N • avāpnoti N : – – –la D **2d** ˚sthitaḥ *corr.*: ˚sthitāḥ DN **3a** pūrve D : pūrva N • cendraṃ *corr.*: cendra D : mantra N **3b** tanūḥ *corr.*: tanu DN **3c** āgneyyāṃ *corr.*: agṇeyyāṃ N : adhyayā D **3d** ˚dharam *corr.*: ˚dharaḥ DN **4b** saṃ˚ D : maṃ N˚ **4c** nairṛte D : naidate N • nābhī *corr.*: nābhiṃ N : nābhi D **4d** ˚rājaḥ *corr.*: ˚rājā N : ˚rājya D **5a** ˚diśi –m– *em.*: ˚diśam N : ˚diśem D • āsthāpya *corr.*: āsthāya N : ā – – D **5b** varuṇaṃ *corr.*: varuṇāṃ N : – – – D • kaṇṭha˚ N : – – D • ˚vigrahaṃ N : – – – D **6a** vāyavye N : vāyavyaṃ D • vāyuṃ N : vāpu D **7a** dakṣiṇaśravaṇasthena D : dakṣiṇe śravaṇe sthe ca N **7b** bhūṣaṇena D : bhūṣaṇeva N • tataḥ D : tataṣ N **7d** āpyāyane *em.*: āḍhyāpane D : ādyāyane N **8a** nitaṃvasthaṃ N : nitaṃvarasthaṃ D **8b** ˚sthitam *corr.*: ˚sthitaḥ DN **8c** īśānaṃ *corr.*: īśāna DN **9b** vyakta˚ D : cākta˚ N **9c** tan tu N : tasthaṃ D **9d** mādhavaṃ *conj.*: sādhava N : mārgede˚ D • ˚cādha˚ N : ˚vyādha˚ D **10a** ˚gataṃ N : ˚śataṃ D • taṃ *corr.*: tac DN **10b** maṅgamamga˚ N : saṅgamaṃ – D • ˚parāyaṇam D : ˚parāyanaḥ N **10c** payanāsādi˚ *conj.*: vayasā – sa D : vayasāsa [–1–]N **10d** samanvitāḥ N : samanvitā D **11a** bhavanty *corr.*: bhavaty DN **11b** ˚āstrāḥ D : ˚āstrā N **11c** navahasta˚ N : saptakas ta D • ˚gatāḥ *corr.*: ˚gatā N : ˚– – vā D • pūjyā N : pūjyam D **11d** yathā˚ N : athā˚ D • niyogataḥ D : niyogatāḥ N

athātaḥ saṃpravakṣyāmi siddhaṃ samayamaṇḍalam
jāyate yena mantre 'sminn adhikāro varānane ||1||
ekaliṅge śmaśāne vā nadyor vā saṃgame śubhe
jaladher vā taṭe ramye parvatāgre 'tha vā punaḥ ||2||
sugupte śaraṇe vātha ekavṛkṣe manorame
mātṛgṛhe 'tha udyāne yatra vā rocate manaḥ ||3||
<ahorā>troṣito bhūtvā suprasannaḥ śucir guruḥ
śaktimūrtyā tu saṃnaddhaś citrāmbaradharaḥ śuciḥ ||4||
kṣitibhāgaṃ samaṃ śuddhaṃ kṛtvā gomayalepitam
pūrvottaraplavaṃ snigdhaṃ tuṣāṅgārāsthivarjitam
ādau parīkṣayed bhūmiṃ paścāt saṃskāram ārabhet ||5||
sthānaśuddhiṃ dravyaśuddhiṃ *bhūta*-śuddhis tathaiva ca
śuddha†yamaṇi† yo vetti sa guruḥ sarvasiddhidaḥ ||6||
diśābandhaṃ tataḥ *kṛtvā* astreṇaiva tu śodhayet
sthānaśuddhir bhavaty evaṃ dravyaśuddhiṃ parāṃ śṛṇu ||7||
arghapātraṃ tu prakṣālya astreṇaiva yaśasvini
evaṃ vai śodhayitvā tu cintayed vargapañcakam ||8||
prokṣayet sarvadravyāṇi yajñārthe ye prakalpitāḥ
dravyaśuddhiḥ samākhyātā †nicautāt† puṇyavardhanī ||9||
pañcāṅgāni punar japya pañcagavyaṃ prakalpayet
bhūyo bhūmiṃ pralimpeta astreṇa vikiret tilān ||10||
kavace mārjanaṃ kuryād arkapicchena mantriṇaḥ
tato gandhodakaṃ siñcya astrajaptena buddhimān

Up to **4a** D is very fragmentary

2–3 *cf.* parvatāgranadītīraikaliṅgādi yad ucyate *Tantrāloka 15.80cd* śmaśāne kānanodyāne giriśṛṅge catuṣpathe *Tantrasadbhāva 4.12cd* **3*d*** *cf.* ekānte vijane ramye yatra vā ramate manaḥ *unattributed cit. Viveka ad Tantrāloka 15.110b* **4*a*** ≈ahorātroṣito yogī *Mālinīvijayottara 22.5a* **5c** *cf.* snigdhāṃ manoramāṃ vātha prāgdiśottaradikplavāṃ *Tantrasadbhāva 9.7cd* **5*d*** *cf.* śodhayet tāṃ prayatnena tuṣaśalyavivarjitām | kaṇṭhakāṅgārakaṣāyaiḥ kārayet tāṃ prayatnataḥ *Tantrasadbhāva 9.13.* **5*a*–5*d*** *cf.* bhūmiṃ plavaviśodhitām | viśalyāṃ lakṣaṇair yuktāṃ *Svacchanda 1.28bc* parīkṣiteśānapūrvottaradiṅnatiṃ samanimnāṃ vā, yathoktaṃ 'udagādiplavā śreṣṭhā...' iti viśalyām asthyaṅgārādiśūnyām, lakṣaṇair snigdhatvamanoramatvādibhir yuktām ... *Kṣemarāja ad loc.* **5*ef*** ≈ādau parīkṣayed bhūmiṃ vāstuvidyāviśāradaḥ *Tantrasadbhāva 9.6ab*

1*b* samaya° N : saṃśaya°D **1c** jāyate yena mantre N : sa – – – yo – – – D • 'sminn *corr.*: smin N : – D **2*b*** nadyor *corr.*: nadyair DN • śubhe N : śubhet D **2c** jaladher N : jaladhair D **3c** mātṛ° *corr.*: mātri° N : mā – D • °gṛhe tha udyāne N : – – – – – – D **3*d*** yatra vā rocate manaḥ N : – – – – – – – – munaḥ D **4*a*** ahorātroṣito *conj. cf. Mālinīvijayottara 22.5a* : – – – triṣito D : –3– triṣitā N **4c** sannaddhaś D : sannaddha N **4*d*** °dharaḥ N : °dhara D • śuciḥ D : śuci N **5*b*** °lepitam D : °leṣitaṃ N **5*d*** °āsthi° N : °avi° D **6*b*** °śuddhis N : °śuddhes D **7*a*** kṛtvā D : kuryād N **7*d*** °śuddhiṃ D : °śuddhi N • parāṃ *corr.*: parā N : parāḥ D **8*a*** prakṣālya *corr.*: prakṣyālya DN **8*b*** astreṇaiva *em.*: astre caiva DN **8c** vai D : vi° N **8*d*** cintayed varga° N : cintaṃyed arga° D **9c** śuddhiḥ D : śuddhi N **10*a*** japya *em.*: jāpya D : jñāpya N **10*b*** °gavyaṃ *conj.*: °sādhyaṃ D : °sādhya N **11*b*** °picchena *em. S.* : °piṃsthena N : °piṇḍena D **11c** °odakaṃ *em.*: °odake DN

bhūmisaṃśodhanaṃ devi evaṃ *prājñas* tu kārayet ||11||
tatra maṇḍalam ālikhya caturasraṃ trihastakam
śuklavarṇaṃ caturdvāraṃ bhasmanā piṣṭakena vā ||12||
sitapītāruṇaiḥ kṛṣṇaiś *caturvarṇair* manoharaiḥ
sitāruṇena pītena kṛṣṇena ca vibhāgataḥ ||13||
tasya madhye likhec chūlaṃ hastamātraṃ pramāṇataḥ
hastadvayaṃ tathā daṇḍaṃ tasyaiva parikalpayet ||14||
paścāddvārasya pūrveṇa tyaktvāṅgulacatuṣṭayam
triśūlaśṛṅgamānaṃ tu dvāramānam ihoditam ||15||
udaraṃmānatulyaṃ vā praśastaṃ sarvakarmasu
pūrvāmukhaṃ pratiṣṭhāpya mudrāyā vāñchitapradam ||16||
kanīyāṅguṣṭha śirasi dattvā ṛjvas tathā trayaḥ
tarjanyānāmimadhyās tu visṛtāḥ śṛṅgarūpiṇīḥ ||17||
mayoktā śūlamudreyaṃ sarvakarmakarī śubhā
trikūṭādri -m- iva jyeṣṭhā śūlamudrā mahābalā ||18||
dakṣiṇe tatra śūlāgre nyased devīṃ parāparām
aṣṭātriṃśāṃs tathā varṇāñ jvalatpāvakasaṃnibhām ||19||
kapālamālābharaṇāṃ netratritayabhāsurām
saśūlakhaṭvāṅgadharāṃ mahāpretakṛtāsanām ||20||
vidyujjihvāṃ mahākāyāṃ mahāsarpavibhūṣitām
vikarālāṃ mahādaṃṣṭrāṃ mahogrāṃ bhrukuṭīkṣaṇām ||21||
mahāpannagasaṃvītāṃ śavamālāvibhūṣitām
mahāśavakarāmbhojacārukarṇāvataṃsakām
pralayāmbudanirghoṣāṃ grasantīm iva cāmbaram ||22||

13b *cf.* caturasraṃ caturdvāraṃ caturvarṇaṃ manoramam *cit. Puṣkarapārameśvaratantra in Prāyaścittasamuccaya 7v5* **14cd** *cf.* kṣetrārdhe cāpare daṇḍo dvikaracchannapañcakaḥ *Mālinīvijayottara 9.16ab* **15ab** = *Mālinīvijayottara 9.29cd* **17–18a** *cf.* tarjanīmadhyamānāmā dakṣiṇasya prasāritāḥ | kaniṣṭhāṅguṣṭhakākrāntās triśūlaṃ parikīrtitam *Mālinīvijayottara 7.5* **20d** *cf.* īśvaraṃ karṇikāmūle sadākhyaṃ pretarūpiṇaṃ *cit. SYM in -Viveka ad Tantrāloka 15.322.* **21cd** ≈ vikarālaṃ mahādaṃṣṭraṃ mahograṃ bhrukuṭīmukham *Mālinīvijayottara 8.94cd* **21c–22b** *cf* vikarālāṃ mahābhīmāṃ śavamālāvibhūṣitām *Tantrasadbhāva 4.17cd* **22cd** = *Tantrasadbhāva 4.18cd* **22e** = *Tantrasadbhāva 4.19a*

11e bhūmi° N : mūmiṃ D • °śodhanaṃ N : °śodhana D **11f** prājñas *conj. S.* : yajñais DN **13a** °āruṇaiḥ D : °āruṇair N • kṛṣṇaiś *corr.*: kṛṣṇaiḥ D : kṛṣṇair N **13b** caturvarṇair *conj. cf. Puṣkarapārameśvara in Prāyaścittasamuccaya 7v5*: sṛkṣurbandhair D : mmikṣubandhair N **15a** paścād° N : paścā° D **15c** tri° D : tṛ° N **15d** dvāramānam N : dvāsmānam D • °oditam *corr.*: °oditaḥ D : °odita N **16a** udaraṃ D : udara° N • °tulyaṃ *corr.*: °tulyā DN **16b** praśastaṃ *corr.*: praśastā D : prasastās N **16d** vāñchita° *em.*: lāñchita° DN **17b** ṛjvas D : rijvās N • trayaḥ D : tryaḥ N **17c** °madhyās *corr.*: °madhyān D : °madhyā N • tu D : tur N **17d** śṛṅga° *conj.*: tuṅgu° DN • °rūpiṇīḥ *corr.*: °rūpiṇī D : °rūpinī N **18a** °oktā *corr.*: °oktās D : °oktāś N • śūla° N : tāla° D **18b** śubhā D : śubhāḥ N **18c** jyeṣṭhā *corr.*: jyeṣṭhās D : jyeṣṭhāś N **18d** śūla° N : tāla° D • °balā *corr.*: °balāḥ DN **19a** °āgre *em.*S : °āye DN **19b** parāparām *corr.*: parāparā DN **19c** aṣṭātriṃśāṃs *corr.*: aṣṭatriṃśās DN **19d** °sannibhāṃ N : °sannibhāḥ D **20c** °khaṭvāṅga° D : °khaḍgāṅga° N **20d** °āsanām N : °āsavām D **21c** °daṃṣṭrāṃ D : °draṣṭāṃ N **21d** bhrukuṭī° *corr.*: bhrukuṭe° D : bhṛkuṭe° N **22a** °pannagasaṃvītāṃ *em.*S : °pannanasaṃpīḍāṃ DN **22b** °mālā° D : °mālāṃ N **22c** °āmbhoja° *em.*S : °āṃbhojāṃ DN **22f** cāmbaram N : cāṃvarām D

īdṛgrūpadharāṃ devīṃ praṇatārtivināśanīm
śūlāgre vinyased vāme tryakṣarām aparāṃ punaḥ ||23||
vāmaṃ dakṣiṇam evātra dakṣiṇaṃ cottaraṃ smṛtam
parāparoktarūpeṇa vidyaiṣā kṛṣṇapiṅgalā ||24||
<madhya>me vinyased devīṃ sarvākṣaramayīṃ śubhām
sphuratsūryāyutaprakhyāṃ dyotayantīm idaṃ jagat ||25||
nyaset tasyāḥ śikhāgre tu aṣṭapatraṃ sakarṇikam
karṇikāyāṃ nyased devīṃ parām ekākṣarāṃ śubhām ||26||
utkṛṣṭasphaṭikaprakhyāṃ samantād amṛtasravām
āpyāyanakarīṃ devīṃ parāṃ siddhipradāyikām ||27||
pūrvapatrādike nyasya tato 'ghoryādikaṃ gaṇam
āvāhayed recakena kumbhakena nirodhayet ||28||
pūjayitvā śive sūkṣme niṣkale dhāmavigrahe
parabrahmaniveśena pūrakeṇa visarjayet ||29||
pūrvamantroditān nyasya tato 'ṅgāni prakalpayet
āgneyakoṇe hṛdayam īśānyāṃ tu śiraṃ nyaset ||30||
nairṛtyāṃ tu śikhāṃ nyastvā vāyavyāṃ kavacaṃ nyaset
astraṃ diśāsu sarvāsu yojitavyaṃ prayatnataḥ ||31||
śakrādyāṁl lokapālāṃś ca svasthānaiva hi vinyaset
dhyānanyāsaṃ samākhyātaṃ sakalas tu varānane ||32||
tataḥ sapuṣpagandhais tu dīpadhūpapavitrakaiḥ
vastrai ratnādibhir bhaktyā pūjayet tad vidhānataḥ ||33||
bhakṣair nānāvidhaiś caiva balibhiḥ sārvavarṇikaiḥ
toraṇaiḥ sapatākaiś ca vitānāc chāditāmbaram ||34||
mahāpiśitasanmadyasaṃmataiś carubhis tathā

23ab ≈icchārūpadharāṃ devīṃ pranatārtivināśinīm *Mālinīvijayottara 8.74ab* ≈icchārūpadharīṃ devīṃ pranatārtivināśanīm *Tantrasadbhāva 4.20ab* **23ab–24cd** *cf.* aparāṃ vāmaśṛṅge tu bhīṣaṇāṃ kṛṣṇapiṅgalām *Mālinīvijayottara 8.73cd* **25** = *cit SYM in –Viveka ad Tantrāloka 15.333cd–334ab* **26a–d** ≈tasyāḥ śikhāgre vinyaset parām ekākṣarāṃ śubhām*cit. SYM in –Viveka ad Tantrāloka 15.333cd–334ab cf.* parā tu mātṛkā devī mālinī madhyagoditā *Tantrāloka 15.333ab* **27** = *cit. SYM in –Viveka ad Tantrāloka 15.333cd–334ab* **27cd** *cf.* parāṃ cāpyāyanīṃ devīṃ candrakoṭyayutaprabhām *Mālinīvijayottara 8.74cd* **33** ≈tatas tu gandhapuṣpais tu dīpadhūpapavitrakaiḥ || vastrai ratnādibhir bhaktyā pūjayeta vidhānavit *cit. SYM in –Viveka ad Tantrāloka 15.322.*

23b praṇa° N : prana° D **23d** tryakṣarām aparāṃ *conj.*: tryakṣarā paramā DN **24a** vāmaṃ *corr.*: vāme DN **24c** °rūpeṇa D : °rūpena N **24d** °piṅgalā D : °piṅgalāt N **25a** madhyame *suppl.*S = *cit SYM in –Viveka ad Tantrāloka 15.333cd–334ab* : –2– me N : – – – D **26a** tasyāḥ *corr.*: tasyā DN **26d** parāṃ D : parā N **27a** utkṛṣṭa° *corr.*: utkriṣṭa° D : uktiṣṭa° N **27d** parāṃ *corr.*: parā DN • °dāyikām *corr.*: °dāyikā D : °dāyikāt N **28a** °ādike *corr. S.* : °ādikaṃ DN **28b** ghoryādikaṃ D : gauryādikaṃ N **28c** āvāhayed N : āvrāhayed D **29a** śive D : cchive N **29b** niṣkale D : niskale N **29c** °niveśena *corr.*: °ṇiveśena DN **29d** pūrakeṇa *corr.*: pūrakena DN **30a** pūrvamantroditān *corr. S.* : pūrvamantroditaṃ N : pūrvamaṃtrāditaṃ D • nyasya D : tasya N **30c** āgneya° D : āgneyā° N **31a** nairṛtyāṃ D : nairtyāṃ N • śikhāṃ *corr.*: śikhā DN **31b** kavacaṃ D : kavace N **32a** °ādyāṁl *corr.*: °ādyā DN • °pālāṃś *corr.*: °pālāś DN **32b** °sthānaiva *corr.*: °sthāneva DN **34b** balibhiḥ D : bilibhis N **35a** °sanmadya° *corr.*: °saṃmadyaṃ DN **35b** °saṃmataiś *em.*: °saṃśataiś D : °saṃsanaiś N

pūjya bhaktyā yathānyāyam ātmānaṃ ca nivedayet ||35||
kṛtvā pradakṣiṇaṃ tatra praṇipatya ca bhaktitaḥ
tata āvāhayec chiṣyaṃ śuciṃ snātam upoṣitam ||36||
pañcagavyaṃ mahādevi dadyāt tasya kuśā*nvitam*
pītvācamya prayatnena tataḥ saṃskāram ārabhet ||37||
gurur abhyukṣayec chiṣyaṃ mantramūrtena vāriṇā
gandhamālyair alaṅkṛtya vastradhūpapavitrakaiḥ ||38||
dahyamānaṃ tato devi hṛdayena vicintayet
nirdagdhaṃ tu tataḥ śiṣyaṃ śaktidehaṃ vicintayet ||39||
sarvākṣaramayīṃ devīṃ tasya dehe prakalpayet
punar vidyātrayam nyastvā saṃnaddhaṃ hṛdayādibhiḥ ||40||
tataḥ sitena vastreṇa tasya netrāṇi ghaṭṭayet
puṣpāñjalidharaṃ kṛtvā ācāryaḥ susamāhitaḥ ||41||
praveśayet tataḥ śiṣyān paścāddvāreṇa mantravit
jānudeśe natān kṛtvā puṣpākṣepaṃ tu kārayet ||42||
yasya puṣpāṇi śṛṅgāgre dṛśyante patitāni tu
tasya tatpūrvakaṃ nāma śaktyantaṃ parikalpayet ||43||
punaḥ saṃgṛhya śiṣyān vai guruḥ kuryāt pradakṣiṇam
śrāvayet samayān paścāt praṇipatyopaviṣṭakaḥ ||44||
anivedya na bhoktavyaṃ devyā mahyaṃ kadācana

33–35 *cf.* gandhapuṣpaiḥ sanaivedyair bhakṣair nānāvidhaiḥ śubhaiḥ | pānaiś ca vividhākārair māṃsaiḥ pākṣiṇapāśavaiḥ || evaṃ saṃpūjayitvā tu sthaṇḍile kalaśe tathā | kuṇḍe cātmaśarīre ca pūjayet parameśvaram *Tantrasadbhāva 9.118–119* **36*cd*** ≈tataḥ praveśayec chiṣyāñ śucīn snātān upoṣitān *Mālinīvijayottara 8.119cd cf.* praṇipatya tato bhaktyā śiṣyam āhūya yatnataḥ *Tantrasadbhāva 9.120ab* **39c** *cf. SYM 19.3cd* **39*d*** *cf.* mūrtibhūtaṃ śiśuṃ nyaset *Tantrasadbhāva 9.490d* **42*cd*–43** *cf.* tataḥ prakṣepayet puṣpaṃ sā śaktis tatkarasthitā | yatra tat patate puṣpaṃ tatkulaṃ tasya lakṣayet *Mālinīvijayottara 11.20* **43** ≈yasya mantrasya puṣpāṇi dṛśyante patitāni tu | tasya tatpūrvakaṃ nāma śaktyāntaṃ parikalpayet *Tantrasadbhāva 9.123 cf.* yatra tat patate puṣpaṃ tatkulaṃ tasya lakṣayet *Mālinīvijayottara 11.20cd* **44*ab*** *cf.* pradakṣiṇam ataḥ kṛtvā maṇḍale 'gnau praṇamya ca | agnikuṇḍasamīpe tu ācāryaḥ paśunā saha *Svacchanda 4.64* pradakṣiṇādikartṛtvaṃ dvayor api *Kṣemarāja ad loc.* **44*cd*** *cf.* anujñāto 'bhiṣiktaś ca samayān śrāvayed guruḥ *Tantrasadbhāva 9.530cd*: tam āpāditarudrāṃśaṃ samayān śrāvayed guruḥ *Tantrāloka 15.521cd* **45*a*** = *Tantrasadbhāva 9.531a, cf.* devāgnigurudevīnāṃ pūjāṃ kṛtvā sadā budhaḥ || eteṣām anivedyaiva na kiṃcid api bhakṣayet *Mālinīvijayottara 8.131cd–132ab cf. Tantāloka 15.534.*

35c ˚nyāyam D : ˚nyāsyaṃ N **36*b*** praṇipatya D : praṇipatye N **36c** tata D : tato N **36*d*** śuciṃ *corr.*: śuciḥ D : suci N • snātam *corr.*: srātām DN • upoṣitam *em. cf. Mālinīvijayottara 8.119d* : upāsitam DN **37*b*** ˚ānvitam *em. S.* : ˚ārcitam DN **38*b*** ˚mūrttena N : ˚mūtrena D **38c** ˚mālyair D : ˚mālyār N **39*b*** vicintayet *corr.*: vicintaye N : vimittaye D **39c** nirdagdhaṃ *conj. cf. 19.3cd* : nirmagnaṃ • tataḥ D : tato N **39*d*** śakti˚ *conj. cf. Tantrasadbhāva 9.490d* : bhakti˚ DN • ˚dehaṃ N : ˚dehe D **40*d*** saṃnaddhaṃ *corr.*: saṃnaddha DN **41*a*** tataḥ D : tato N **41*b*** ghaṭṭayet *corr.*: ghaṭṭaye N : ghaddye D **42*a*** śiṣyān *em.*: śikhāṃ DN **42*b*** ˚dvāreṇa *em.*: ˚vāriṇa DN **42c** tān *corr.*: tāṃ DN **42*d*** puṣpākṣepaṃ D : yaṣyokṣeyaṃ N **43*b*** dṛśyante *corr.*: dṛśyate DN **43c** nāma N : nā – D **43*d*** śaktyantaṃ *em. cf. Tantrasadbhāva 9.123c* : śaktyāhaṃ D : saktāhaṃ N **44*a*** śiṣyān *em.*: śikhā DN **44*b*** guruḥ *corr.*: guruṃ DN • pradakṣiṇaṃ *corr.*: pradakṣiṇaḥ D : pradakṣiṇa N **44c** samayān *corr.*: samayāṃ DN • paścāt D : paścā N **44*d*** ˚opaviṣṭakaḥ D : ˚aupaviṣṭakaṃ N **45*a*** anivedya *corr. cf. Mālinīvijayottara 8.132ab* : anivedyaṃ DN • bhoktavyaṃ *conj.* = *Tantrasadbhāva 9.531a* : śaktavyaṃ N : śāktavyaṃ D **45*b*** kadācana D : kadācanaḥ N

striyaṃ śāstraṃ surāṃ klībaṃ na nindyāt kanyakām api ||45||
niṣphalaṃ naiva ceṣṭeta nādeyāvidhināmiṣam
rereśabdaṃ sadākālaṃ na prayuñjyāt kadācana ||46||
vaṭāśvatthārkapatreṣu na kiṃcid bhakṣayed budhaḥ
na nagnāṃ vanitāṃ paśyen na cāpi prakaṭa*stanīm* ||47||
nālokayet paśukrīḍāṃ kṣudrakarmaṃ na kārayet
grāmadharmaṃ sadā varjyaṃ vāsare siddhim icchatā ||48||
traiḥkālaṃ cintayec chaktiṃ sakalīkṛtavigrahaḥ
vanded ācāryam *āsannaṃ* dūrasthaṃ dhyānayogataḥ ||49||
tathoṣṭrolūkamahiṣīkroṣṭukījaṃ vivarjayet
ṛkṣakukkuṭamāyūramāṃsāni parivarjayet ||50||
ḍākinīti na vaktavyaṃ pramādān mantriṇā –m– api
kṣetramārgaikavṛkṣeṣu śmaśānāyataneṣu ca ||51||

45cd *cf.* virūpyaṃ duḥkhitaṃ śaṇḍhaṃ klībaṃ anyaṃ tṛṣāturam ...na nindeta varārohe *Tantrasadbhāva 9.542cd... 545a* • nākrośet kanyakāṃ sudhīḥ *Tantrasadbhāva 9.545d* : na jugupseta madādivīradravyaṃ kadācana | na ninded atha vandeta nityaṃ tajjoṣitas tathā *Tantrāloka 15.559.* • kumārīṃ pūjayet sadā ... na nindyāt kāraṇaṃ devaṃ na ca vākyaṃ tadudbhavam *cit. Puṣkarapārameśvara in Prāyaścittasamuccaya 2v3 and 3r1–2 = Mataṅgapārameśvara Caryāpāda 1.4cd* **46a** = *Mālinīvijayottara 8.133a cf.* niṣphalāṃ varjayec ceṣṭāṃ *Tantrasadbhāva 9.531c cf.* na kurvīta vṛthāceṣṭāṃ; na karma niṣphalaṃ kuryān *Manusmṛti 4.63a; 4.70c* **46b** *cf.* khāden nāvidhināmiṣam *Tantrasadbhāva 9.531b* **46cd** *cf.* rereśabdaṃ na coccāryaṃ heheśabdaṃ tathaiva ca *Tantrasadbhāva 9.532ab* **47ab** ≈ vaṭāśvatthārkapatre ca na bhuñjīta kadācana *Tantrasadbhāva 9.558ab* **47cd** = *Tantrasadbhāva 9.532cd cf.* strīṣu tan nācaret kiṃcid yena tābhyo jugupsate || ato na nagnās taḥ paśyen na cāpi prakaṭastanīḥ *Tantrāloka 15.555cd–556ab cf.* na nagnāṃ vīkṣayed rāmāṃ *cit. Puṣkarapārameśvara in Prāyaścittasamuccaya 2v3* nagnāṃ nekṣeta ca striyam *Manusmṛti 4.53b* **48ab** ≈ nālokayet paśukrīḍāṃ kṣudrakarmaṃ na kārayet *Tantrasadbhāva 9.533ab* **48b** *cf.* krūrakarma ca varjayet *cit. Puṣkarapārameśvara in Prāyaścittasamuccaya 2v4-5* **48cd** ≈ grāmadharma na kartavyaṃ vāsare siddhim icchatā *Tantrasadbhāva 9.534cd* **49a** ≈ traiḥkālyaṃ pūjayed devaṃ *Tantrasadbhāva 9.565c* **49cd** *cf.* yo guruṃ pūjayen nityaṃ sthitaṃ vā prasthitaṃ ca vā || tatprasādena yasmāt sa prāpnuyāt sarvasaṃpadaḥ | tasmād guruṃ prayatnena mahādevavad arcayet || bhaktyā prītyā prayatnena śraddhayā ca sadaiva hi *Nandipurāṇa cit. in Dānasāgara p476* ≈ *Nandipurāṇa cit. in Kṛtyakalpataru p212* **50** *cf.* vṛṣakukkuṭamāyūrahaṃsavārāham eva ca | mahiṣaṃ mānuṣaṃ godhā ulūkaṃ gṛdhraśyenakam || chāgī mṛgī tathā meṣī sunakhī ca śṛgālikā | śaśikā śalikā caiva yāś cānyāḥ strīvijānatā || abhojyam āmiṣaṃ tāsāṃ manasā yaj jugupsitam *Tantrasadbhāva 9.538–540ab* **51a** ≈ śākinīti na vaktavyaṃ *Tantrasadbhāva 9.533c cf.* śākinīvācakaṃ śabdaṃ na kadācit samuccaret *Tantrāloka 15.552ab*

45c striyaṃ *corr.*: striyas N : trayaḥ D • śāstraṃ D : sastriṃ N • surāṃ D : surā N **45d** kanyakām N : kanyakom D **46a** niṣphalaṃ D : nisphalaṃ N • naiva *em. cf. Mālinīvijayottara 8.113a* : caiva DN **46b** nādeyāvidhinā° *conj. S. cf. Tantrasadbhāva 9.531b* : nādeyaṃ vidhinā° DN **46d** prayuñjyāt *corr.*: prayuṃjya D : prayujyā N • kadācana D : kadācanaḥ N **47c** nagnāṃ D : magnāṃ N • paśyen D : paśye N **47d** prakaṭastanīṃ *em. cf. Tantrasadbhāva 9.532d, Tantrāloka 15.556b* : prakaṭāṃbhasī DN^pc: prakaṭaṃbhasī N^ac **48c** °dharmaṃ D : °dharma N **48d** iccatā D : icchatāḥ N **49a** traiḥkālaṃ D *cf. Tantrasadbhāva 9.565c* : trais kāraṃ N • cintayec chaktiṃ D : citsaktiṃ N **49c** vanded *em.*: candred D : candrod N • ācāryam *em.*: ācaryam DN • āsannaṃ *conj.*: āpannaṃ DN **50a** °olūka° *conj. cf. Tantrasadbhāva 9.538d*: °olva[–1–] N : °olva° D • °mahiṣī° *corr.*: °mahiṣīṃ N : °mahirṣī° D **50b** °jaṃ *conj. S.* : °taṃ D : °nen N **50c** ṛkṣa° D : rikṣa° N • °kukkuṭa° D : °kurkkuṭa° N • °māyūra° *corr.*: °māyūraṃ DN **51a** ḍākinī° N : ḍāginī° D **51c** °mārgaikavṛkṣeṣu N : °mārgekaṣṭakṣeṣu D **51d** °āyataneṣu D : °āyataṣu N

viṇmūtraṃ śayanaṃ vāpi na kuryān mantravit kvacit
ityevamādisamayāñ śrāvayitvā tato guruḥ ||52||
svamantrair upasaṃhāraṃ kuryād bhaktyā samāhitaḥ
tadā saṃpādya tat sarvaṃ naivedyaṃ vāriṇi kṣipet ||53||
ity etan maṇḍalaṃ proktaṃ samayaṃ samayārthinām
yasya saṃdarśane devi siddhir bhavati śāśvatī ||54||
dīkṣāmaṇḍalavinyāsam aghoryādyaṣṭakānvitam
śmaśānayajñavāṭeṣu samālikhya prayatnataḥ ||55||
tatra saṃpūjya deveśaṃ bhairavaṃ mantravigraham
āhutyaṣṭakahomena viparītena yojayet
†śataṃ śakto† maheśāni aghoryādyaṣṭakaṃ kramāt ||56||
abhiṣikto hy anujñātaḥ siddhayogeśamaṇḍale
acirāt sarvaśaktīnāṃ padātītaṃ padaṃ vrajet ||57||

51*cd*–52*ab* śayanaṃ naiva kartavyaṃ ekavṛkṣe catuṣpathe || kṣetre caiva śmaśāne ca vane copavaneṣu ca | devāgāre nadītīre bhasmagomaya-madhyataḥ | viṇmūtraṃ naiva kartavyaṃ ṣṭhīvanaṃ maithunaṃ tathā *Tantrasadbhāva 9.547cd–548* *cf.* na mūtraṃ pathi kurvīta na bhasmani na govraje || na phālakṛṣṭe na jale na cityāṃ na ca parvate | na jīrṇadevāyatane na valmīke kadācana *Manusmṛti 4.45cd–46* **52*cd*** ≈ityevamādisamayāñ śrāvayitvā visarjayet *Mālinīvijayottara 8.134ab* *cf.* evaṃ saṃśrāvya samayān devaṃ saṃpūjya daiśikaḥ *Tantrāloka 15.610cd* **53*cd*** *cf.* naivedyaṃ prāśayen nadyās taccheṣaṃ ca jale kṣipet *Tantrāloka 15.608cd* **56*cd*** *cf.* āhutyaṣṭakahomena tattve tattve tu dīkṣitāḥ *SYM 8.27cd* *cf.* āhutyaṣṭakahomena dīkṣākarma niyojitā *SYM 8.44ab* **56*ef*** *cf.* sthānaśuddhinimittena āhutīnāṃ śataṃ śataṃ | adhikaṃ cāṣṭabhir mantrī sthānaśuddhir bhavet tataḥ *SYM 8.28* *cf.* samāhūya svamantrais tu vidhinānena yogataḥ | aghoryādyaṣṭakenaiva pūrvasūtrānusārataḥ || śaktitrayeṇa vā devi sarvāsāṃ pariśodhanam *SYM 8.41-42*

52*a* °mūtraṃ *corr.*: °mūtra DN • śayanaṃ *corr.*: śayanā DN **52*c*** °samayāñ *corr.* *cf.* *Mālinīvijayottara 8.134a* : °samayaṃ DN **53*a*** upasaṃhāraṃ D : upasaṃghāraṃ N **53*d*** kṣipet N : kṣiyet D **54*c*** saṃdarśane *corr.*: sadarśana D : saṃdaśane N **54*d*** siddhir *corr.*: siddiṃr D : siddhiṃ N **55*b*** aghoryādyaṣṭa° *em.*: aghecādyaṣa° D : aghocādyatha° N **55*c*** °vāṭeṣu N : °vāteṣu D **56*c*** °aṣṭaka° *corr.*: °āṣṭaka° DN **56*d*** viparītena D : viparītana N **56*e*** śakto D : śaktā N • maheśāni D : mahāsāni N **56*f*** °aṣṭakaṃ D : °aṣṭakā N **57*a*** anujñātaḥ D : anujñāta N **57*b*** °yogeśa° *corr.*: °yogīsa° DN **57*c*** acirāt sarvaśaktīnāṃ D : acirā savvabhaktīnāṃ N

|| bhairava uvāca ||
athedaṃ samayācāraṃ sādhakasya mahātmanaḥ
<..>||1||
kuryād dīkṣāṃ vidhānajñaḥ sarvasiddhikarīṃ nṛṇām
yaṣṭvā devyā yathānyāsaṃ yāmye diggocare sthitaḥ ||2||
uttarābhimukhe tasmin bhasmanā tāḍite purā
astrarājābhijaptena kṣālayet salilena tam ||3||
evaṃ kṛte tatas tasmin nyāsaṃ kuryād vicakṣaṇaḥ
pavitrakaṃ tato dadyād rudrāṇyā cābhimantritam ||4||
tataḥ sagandhapuṣpaiś ca dhūpaṃ cārghyādikaṃ kramāt
svamantreṇaiva mantrajñaḥ śiṣye kuryād ayaṃ vidhiḥ ||5||
tataś cāgnisamīpasthaḥ saumyādimukhasaṃsthitaḥ
kuryād dīkṣāṃ *kuśā*dyaiś ca tāḍite paśuvigrahe ||6||
prakṛtiṃ puruṣaṃ caiva śivaś caiva tridhā priye
sarvaṃ śuddhaṃ imaiḥ śuddhair nātra kāryā vicāraṇā ||7||
pradhānaṃ śodhayet pūrvaṃ tryakṣarāyā varānane
parāparāyā ca tataḥ puruṣaṃ pañcaviṃśakam ||8||
śodhayeta tataḥ paścān mantradehaṃ vyavasthitam
parāyāṃ tu vidhānajño yojyaś caiva nirāmaye ||9||
kalpayec ca tataḥ sthānaṃ yoninyāsaṃ tataḥ punaḥ
grahaṇaṃ yojanaṃ caiva sādhakaṃ janayet tataḥ ||10||
adhikāraṃ tathā bhogaṃ layaś caiva tridhā priye

2d *cf.* dhāmanas tu dakṣiṇe bhāge *Svacchanda 4.56a* dakṣiṇa iti dakṣiṇāsyasya pāśaploṣakatvāt *Kṣemarāja ad loc.* **3** *cf.* śiṣyaṃ samprokṣya cāstreṇa tāḍayed astram uccaran *Svacchanda 4.110ab* prokṣaṇaṃ hṛdayadeśānusāre pāśasūtre śivāmbhasā, tāḍanaṃ tu bhasmanā †tair eva vā†*Kṣemarāja ad loc.* **6cd** *cf.* śivāmbho'streṇa saṃtāḍya bhasmanā ca kuśaiḥ kramāt *Svacchanda 4.57ab* astreṇeti triṣu yojyam *Kṣemarāja ad loc.* **10cd** *cf.* grahaṇaṃ yojanaṃ caiva viyogaś ca yathākramam | kartavyaṃ tu vipaścidbhiḥ śāstradṛṣṭena karmaṇā *Tantrasadbhāva 9.193 cf.* ātmany ālambhanaṃ kuryād grahaṇaṃ yojanaṃ tathā || viyogaṃ ca tathoddhāraṃ pāśacchedādikaṃ ca yat *Mālinīvijayottara 9.45cd-46ab cf.* ālabhya hṛdaye vidvāñ chivahastena taṃ punaḥ || grahaṇaṃ tasya kurvīta raśmimātrāviyogataḥ | nāḍīmārgeṇa gatvā tu haṃhṛnmantraputīkṛtam || kṛtvātmasthaṃ tato yonau garbhādhānaṃ vicintayet | tryarṇārdhākṣarayā mantrī sarvagarbhakriyānvitam || bhogyabhoktṛtvasāmarthyaniṣpattyā jananaṃ budhaḥ ... *Mālinīvijayottara 9.58c-61b* **11ab** *cf. Svacchanda 4.118c-120, Kṣemarāja ad loc.*

1a athedaṃ D : athaidaṃ N **2a** dīkṣāṃ N : dīkṣā D • vidhānajñaḥ *corr.*: vidhānajñā DN **2b** °karīṃ *corr.*: °karī DN **2c** yaṣṭvā D : yaṣṭā N **3c** astra° *em. S.* : atra DN • °japtena *corr.*: °japtenaṃ DN **3d** kṣālayet D : kṣālaye N **4b** nyāsaṃ *em.*: nāsaṃ D : nāśaṃ N **4c** pavitrakaṃ *corr.*: pavitrake DN **4d** rudrāṇyā *corr.*: rudrānyā DN **5a** tatas N : tato D **5c** °mantreṇaiva D : °mantroṇaiva N • °jñaḥ *corr.*: °jñā DN **6a** °sthaḥ *corr.*: °sthaṃ DN **6b** saumyādi° D : saumyāṃn° N **6c** kuśādyaiś *conj. S.* : takādyaiś N : tavādyaiś D **6d** tāḍite *corr. S.* : tāḍito N : tāḍitaḥ D • °vigrahe N : °vigraham D **7c** sarvaṃ N : sarva D • imaiḥ *corr.*: imai N : ime D • śuddhair N : śuddhe D **7d** kāryā D : kārya N **8a** śodhayet *em.*: sādhayet N : – – yet D **8c** parāparāyā N : parāparāya D • tataḥ D : tataṣ N **9a** tataḥ D : tataṣ N **9b** °dehaṃ *corr.*: °deha N : °dehe D **9c** parāyāṃ N : parāyā D • °jño *corr.*: °jñā D : °jñe N **9d** yojyaś N : yojya D • nirāmaye *corr. S.* : nirāmayet DN **10a** kalpayec *corr.*: kalpaye DN • tataḥ D : tata N **10b** tataḥ D : tataṣ N **11a** bhogaṃ D : bhāgaṃ N

pāśacchedaṃ tataḥ kuryāt sthāne caiva niyojanam ||11||
karmaṇy eva tatas tasminn āhutībhis tribhis tathā
sthānaśuddhiṃ tataḥ kuryāc chatenāṣṭottareṇa tu ||12||
prāyaścittanimitte tu āhutīḥ pratipādayet
paśūnāṃ saṃkhyayā mantrī astrarājam anusmaret ||13||
pūrṇāhutiṃ tato dadyāt svamantreṇa vicakṣaṇaḥ
evaṃ krameṇa *śeṣaṃ* tu śodhayet sādhakasya tu ||14||
sakale tu laye vāpi karmaṃ kuryāt tataḥ punaḥ
sakale niṣkale vāpi yojayet sādhakottamam ||15||
parāyā sakalatve ca siddhikāme varānane
niṣkale muktikāmasya yogaṃ kuryād vicakṣaṇaḥ ||16||
athaivaṃ dīkṣito bhūtvā siddhikāmaḥ samāhitaḥ
kuryāt tadgrahaṇaṃ paścāt pūjyācāryaṃ svaśaktitaḥ ||17||
ātmānaṃ gurave dadyāt trividhenāntarātmanā
tato vijñāpayed dhīmān kiṃ kartavyam ataḥ param ||18||
ādiṣṭaṃ tena yat kiṃcit tat saṃpādyaṃ tathaiva hi
sakalīkaraṇaṃ kuryād yathoktaṃ tu varānane ||19||
svakāyaṃ parayā śodhyaṃ prāṇāyāmatrayeṇa tu
recya vāyuṃ svakād dehāt punar ākṛṣya dhārayet ||20||
kumbhakenāvinirmukte parābījena dhārayet
parāṃ praśāntasahitāṃ *caturthaṃ mānasaṃ smṛtam* ||21||
viśodhyaivaṃ svakaṃ dehaṃ prāṇāyāmaiḥ prayatnataḥ
tataḥ sarvākṣaropetāṃ dehe devīṃ niyojayet ||22||
parāyā tu karau śodhyau tataś cāparayā tathā
dikśuddhim ādau cāstreṇa kuryāt sthānasya sarvadā

11c *cf.* tato 'syāparayā kāryaṃ pāśavicchedanaṃ budhaiḥ *Mālinīvijayottara 9.63ab* **13a–14b** *cf.* āhutīnāṃ trayaṃ dadyād dattvā pūrṇāhutiṃ budhaḥ | mahāpāśupatāstreṇa vilomādiviśuddhaye *Mālinīvijayottara* 9.68 **15–16** *cf.* ... nirdahantīm anāmayām || śive saṃcintayel līnāṃ niṣkale sakale 'pi vā *Mālinīvijayottara 11.32d-33b* **21c** *cf.* mūlasthānāt samārabhya kṛtvā someśam antagam | kham ivātiṣṭhate yāvat praśāntaṃ tāvad ucyate *Tantrāloka 17.87* mūlādhārād udetya śanaiḥ śanaiḥ prāṇārkagrastam apānacandraṃ dvādaśāntagaṃ kṛtvā yāvat ā samantāt kham iva tiṣṭhate, tāvat praśāntam ucyate grāhyagrāhakavibhāgavigalanāt unmanībhāvam āpannam ity arthaḥ - *Viveka ad loc.*

11c ˚cchedaṃ D : ˚śchedaṃ N **11d** sthāne *em.*: sthānaṃ DN • niyojanaṃ N : viyojanaṃ D **12a** tasminn D : tasmin N **12b** āhutībhis N : āhutibhis D **12c** tataḥ D : tato N • kuryāc D : kuryā N^{ac} kuryāt N^{pc} **12d** chatenā˚ D : śatenā˚ N **13b** āhutīḥ *corr.*: āhutīṃ DN **13d** ˚rājam *corr.*: ˚rājāṃ DN **14c** krameṇa D : kramena N • śeṣaṃ *conj.*: śeṣās DN **14d** śodhayet D : sādhayet N **15a** laye *em.*: layaṃ DN **15b** tataḥ D : tataṣ N **15c** sakale *em.*: sakalaṃ DN • niṣkale *em.*: niṣkalaṃ D : niskalaṃ N **15d** sādhakottamam N : sādhakottamaḥ D **16b** siddhikāme *em. S.* . siddhikāmo DN **17a** athaivaṃ *corr. S.* : athaiva DN • bhūtvā D : bhūtvās N **17c** ˚grahaṇaṃ D : ˚grahanaṃ N **17d** ācāryaṃ N : ācārya D **18b** ˚ātmanā D : ˚ātmanāḥ N **18d** kartavyam N : kartavyaṃm D • ataḥ D : ataṣ N **20a** ˚kāyaṃ *em.*: ˚kāmaṃ DN **20c** vāyuṃ *corr.*: vāyu DN • svakād *em.*: svakaṃ DN • dehāt *em.*: dehā D : deho N **21a** ˚āvinirmukte *em.*: ˚a vinirmukta N : ˚a viniryuktaḥ D **21b** ˚bījena *em. S.* : ˚bīje ca DN **21d** caturthaṃ *corr.*: caturtha DN **22a** viśodhyaivaṃ *corr.*: viśodhyevaṃ D : viśodhyeyaṃ N **22b** ˚āyāmaiḥ D ˚āyāmai N **22d** devīṃ D : devī N • niyojayet D : viyojayet N **23a** karau *corr.*: karā DN • śodhyau *corr.*: śodhyas D : śodhyā N **23b** tataś D : tato N **23c** ˚śuddhim *corr.*: ˚śuddhir D : ˚cchuddhir N

āśābandhaṃ tu vidhivad varmaṇā ca praśasyate ||23||
tataḥ parāparāṃ devīṃ hṛtpadme cintayet sadā
svakīyenaiva rūpeṇa karṇikāsanasaṃsthitām ||24||
śiroddeśe parāpy evaṃ sā caitatkarṇikopari
āpādato 'parā vidyā nyāsaṃ vidyātrayasya tu ||25||
aghorā paramā ghorā ghorarūpā tathāparā
ghorāsyā ca parā guhyā bhīmabhīṣaṇanāyikāḥ ||26||
vamanī pānābhiratā pibanī ca tathāparā
pādāntaṃ ca tato nyasya śiroddeśāditaḥ kramāt ||27||
siddhayogī punar dehe sarvaṃ jñātvā prayatnataḥ
hṛdayādīni cāṅgāni svasth<ān>eṣu prakalpayet ||28 ||
sāmayenaiva mārgeṇa smṛtā cātrāṣṭapuṣpikā
agnikāryaṃ ca tenaiva vinyāsena yadīcchasi ||29||
nyāsamātraṃ samākhyātaṃ ṣaṇmāsād yogabhogadam
anenaiva tu siddhyanti ṣaḍbhir māsair na saṃśayaḥ ||30||
sadā nyāse kṛte devi sarvahiṃsakadarpahāḥ
pañcadhā kīrtitaṃ tubhyaṃ mālinīpūrvakaṃ priye ||31||
ṣoḍhā cāṅgāvasānaṃ tu kartavyaṃ ca samāsataḥ
japet saṃgrāmakāle tu jayaṃ prāpnoty asaṃśayaḥ ||32 ||
etad eva yathānyāsaṃ *tajjñaḥ* praśnaṃ vicintayet
parāparāvaktragataṃ tadā pārayate kṣaṇāt ||33||
japet parāparāṃ devīṃ saṃpaśyed raktalocanām
śatam aṣṭottaraṃ yāvan nirjīvaṃ kurute bhṛśam ||34||
sānuraktaḥ striyāyāṃ tu yojayet sarvaraktakām
sravantīm amṛtaṃ raktam aśokam iva puṣpitam ||35||

The three lines 32a–33b are omitted in N.

35–36b *cf.* evaṃ cakraṃ mahādevi nyastvā haste tu vāmake | taṃ hastaṃ cintayet sādhya-hṛdi nyastaṃ tatopari || sravantaṃ madirāṃ divyāṃ lākṣārasasamaprabhām | kṣaṇamātrād vaśaṃ yāti sādhyaḥ śakrasamo yadi || *SYM 20.101-102*

23e āśā˚ D : āso˚ N **23f** varmaṇā *em. S.* : dharmaṇā D : dharmeṇāṃ N • ca N : *om.* D • praśasyate *conj.*: praṇamyate D : pranaśyate N **24a** tataḥ D : tatas N **24b** ˚padme D : ˚padmai N • sadā D : tadā N **24c** svakīyenaiva *em.*: svakīyaṃ caiva DN **24d** ˚sthitām *corr.*: ˚sthitān N : ˚sthitaḥ D **25a** ˚oddeśe *corr.*: ˚oddeśaṃ DN **25b** sā caitat˚ *conj. S.* : sarve tat˚ N : sarvaṃ tat˚ D **25c** āpādato *em.*: apādato N : apādataḥ D • parā N : parāṃ D • vidyā N : vidyān D **26a** paramā *conj.*: cāparā DN **26b** ˚rūpā N : ˚jñāyā D **26c** ghorādyā D : ghorāyā N **26d** ˚bhīṣaṇa˚ N : ˚bhīṣaṇā˚ D • ˚nāyikāḥ N : ˚nāyikā D **27a** pānābhiratā D : pādābhirato N **27c** pivanī D : pivarī N • tathāparā D : tathāparāḥ N **27c** pādāntaṃ *corr.*: pādānte DN **27d** ˚āditaḥ *em.*: ˚āditat DN **28b** sarvaṃ jñātvā *conj. I.* : sarvajñāntā N : sarvajyastā D **28** svasthāneṣu *conj.*: svastheṣu D : sva-[-1-]stheṣu N **29d** yadīcchasi D : yadicchasi N **30a** ˚mātraṃ *corr.*: ˚mātra N : ˚mātre D **30b** ṣaṇmāsād N : padmosā D • ˚yoga˚ N : – – D • ˚dam D : ˚daḥ N **30d** ṣaḍbhir D : ṣaḍbhi N **31a** sadā N : sadya D • nyāse *corr.*: nyāsa DN **31b** sarva˚ D : sarvā˚ N • ˚hiṃsaka˚ D : ˚haṃsaka˚ N • ˚darpahāḥ N : ˚pardasu D **31d** priye D : priyet N **32a** cāṅgāvasānaṃ *em.*: cāṅgāvasāne D **32d** jayaṃ *em.*: japa D **33b** tajjñaḥ *conj.*: sajjaṃ D **34a** parāparāṃ D : paraparāṃ N **34b** ˚locanām *corr.*: ˚locanāt N : ˚locane D **34c** aṣṭottaraṃ D : aṣṭhottaraṃ N **35a** sānuraktaḥ *em.*: sānuraktā DN • striyāyāṃ *corr.*: striyāyā D : striyoyā N **35b** ˚raktakām *corr.*: ˚raktakam D : ˚rakṣakam N

japed aṣṭaśataṃ yasyās tatkṣaṇād vaśam ānayet
upasarge samutpanne śuklām ātmani yojayet ||36||
tatkṣaṇāt sarvavighnebhyo mucyate nātra saṃśayaḥ
pratyahaṃ yaḥ smarec chuklāṃ sa kavitvam avāpnuyāt ||37||
māsenaikena medhāvī jāyate nānyacintakaḥ
māsadvayena saubhāgyaṃ *jāyate nānyacintakaḥ* ||38||
māsatraye *rūpāpyāyaṃ* caturthe dhanam āpnuyāt
pañcame divyarūpas tu ṣaṣṭhe kāmaṃ yathepsitam ||39||
evaṃ krameṇa ṣaṇmāsān nyāsamātraṃ karoti yaḥ
japaṃ cātra prakurvīta sahasraṃ cāṣṭabhir yutam ||40||
aparāyā varārohe agnikāryaparāyaṇaḥ
dhyānam evaṃ prakurvīta tataḥ saṃpadyate sukham ||41||

36*a* yasyās *corr.*: yasyā DN 36*b* kṣaṇādvaśam D : kṣaṇātavam N 36c upasarge *em.*: upasarpe DN 36*d* śuklām *corr.*: śuklam DN • ātmani *corr.*: ātmāni DN 37c yaḥ D : ya N 38*a* māsenaikena *corr.*: māsenekena N : māsena kena D 39*a* rūpāpyāyaṃ *conj.*: japādhyāye DN 39*b* dhanam D : ṣaram N 39*d* kāmaṃ *corr.*: kāma N : kāmā D • yathepsitam *corr.*: yathepsitām DN 40*a* °māsān D : °māsā N 40*b* °mātraṃ D : °mātra N 40c japaṃ D : jāpaṃ N 41*b* parāyaṇaḥ *corr.*: parāyaṇāḥ D : parāyanāḥ N 41c evaṃ N : eva D • prakurvīta D : prakurvītan N

|| devy uvāca ||
jñātaṃ me samayaṃ deva mantragrahaṇalakṣaṇam
dīkṣāmaṇḍalavinyāsam aghoryādyaṣṭakānvitam
dīkṣayā niyataṃ caiva sūcitaṃ kathitaṃ na hi||1||
tvayā saṃsūcitaṃ deva kathitaṃ na sphuṭaṃ mama
evaṃ me brūhi deveśa saṃśayocchittaye mama ||2||
yena dīkṣitamātrasya bhuktimuktiḥ pravartate
etad veditum icchāmi bhagavan vaktum arhasi ||3||
|| bhairava uvāca ||
śṛṇu devi paraṃ guhyaṃ bhuktimuktiphalapradam
mahābhairavatantre 'smin siddhayogeśvarīmate ||4||
śmaśāne caiva bhūbhāge mātṛveśmany athāpi vā
saṃgameṣu nadīnāṃ vā yajñādhānādipūrvakam ||5||
ekavṛkṣe nagāgre vā siddhijuṣṭaṃ parīkṣitam
sthānaṃ viśuddhya bhūbhāgaṃ devāstreṇa prayatnataḥ ||6||
khaned bhūmiṃ ratnimātraṃ pāṃśupūrṇāṃ samīkṛtām
aśvatthavṛkṣataṣṭena mudgareṇa tu kuṭṭayet ||7||
narakeśasamutthena karpāsādimayena vā
sūtrayen maṇḍalaṃ divyaṃ sarvasiddhiphalodayam
catur aṣṭakaraṃ vāpi yathāśaktyā samāhitaḥ ||8||
sūtreṇa sūcitaṃ kṛtvā caturasraṃ samantataḥ
ālikhen maṇḍalaṃ divyaṃ caturdvāropaśobhitam ||9||
caturāvaraṇopetaṃ bhuktimuktiphalapradam
kamalenāṣṭapatreṇa madhyadeśe virājitam ||10||
kamalā*rdhakamānena śūlaśṛṅgā*nvitāni ca
dvārāṇi kalpayitvā tu koṇeṣv eva catuṣṭayam ||11||
śūlākhyaṃ kalpayed anyaṃ jñātvā tu kulapaddhatim
padmaṃ cakraṃ tathā śaktiṃ vajraṃ daṇḍaṃ sadaṃṣṭrakam ||12||
kāpālaṃ śūlam ālikhya mudraiḥ saṃrakṣya maṇḍalam

11*ab* *cf.* kajaṃ madhye tadardhena śūlaśṛṅgāṇi tāni tu *cit.* *SYM Tantrāloka 31.59ab*

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0 devy uvāca D : devyovāca N **1*a*** me samayaṃ *conj.*: eṣamayan DN **1c** ˚vinyāsam N : ˚vinyāsaṃm D **1*e*** niyataṃ N : viyataṃ D **2*a*** tvayā N : dvayā D • deva D : devaṃ N **2*d*** ˚occhittaye *em.*: ˚occhinnaye N : ˚occhilaye D **3*b*** ˚muktiḥ *corr.*: ˚mukti DN **3*d*** arhasi N : icchasi D • bhairava uvāca D : bhairavovāca N **5*a*** ˚bhāge D : ˚bhāro N **5*d*** yajñādhā˚ D : yajñathā˚ N **6*b*** ˚juṣṭaṃ N : ˚juṣṭhaṃ D • parīkṣitam *corr.*: parīkṣitum DN **6c** ˚bhāgaṃ D : ˚bhārāṃ N **6*d*** devāstreṇa N : devāstraiṇa D **7c** ˚vṛkṣata˚ N : ˚vṛkṣeta˚ D • ˚ṣṭena *conj. S.* : ˚sthena D : ˚cchena N **7*d*** mudgareṇa *corr.*: mudgareśa N : mudgaresma D • kuṭṭayet D : kuḍgayet N **10*a*** ˚āvaraṇo˚ *conj.*: ˚ovaraṇo˚ DN **10c** kamalenāṣṭa˚ *conj.*: kamalācāṣṭa˚ N : kamalairaṣṭa˚ D • ˚patreṇa D : ˚patredho N **11*a*** ˚ārdhakamānena *conj. cf. Tantrāloka 31.59ab* : ˚ācanamāne ca D : ˚avanamāne ca N **11*b*** ˚śūlaśṛṅgā˚ *conj. cf. Tantrāloka 31.59ab* : ˚kulasṛddhā˚ DN **11*d*** koṇeṣveva *corr.*: koṇeṣṭaiva D : koṇeṣvaiva N **12*a*** anyaṃ D : arbhyaṃ N **12*b*** jñātvā D : jñātvāṃ N **12*d*** ˚daṃṣṭra˚ D : ˚draṃṣṭa˚ N **13*a*** ālikhya *corr.*: ālekhyaṃ DN **13*b*** mudraiḥ D : mudrai N

bhairavīkṛtadehas tu ṣaḍvidhena krameṇa tu ||13||
pūjayet tatra madhye tu bhairavaṃ bhairavīpriyam
bhairavīsiddhidātāraṃ karṇikāyāṃ vyavasthitam ||14||
patrāṣṭakeṣv aghoryādyāḥ pūrvapatrāditaḥ kramāt
devyaṅgāni ca guhyāni lokapālāṣṭakaṃ tataḥ ||15||
astre mārjya vidhānena carubhis tarpayet tataḥ
adhivāsitapūrvāṃś ca kṛtarakṣāvidhikriyān ||16||
bhairavīkṛta*dehāṃś ca* gandhapuṣpādyalaṃkṛtān
bhairavāya vinikṣiptān pūrvapūjākṛte sati ||17||
pūrvoktena vidhānena maṇḍale tu praveśayet
kuśahastān samāhūya tato dīkṣāṃ samārabhet ||18||
agnikuṇḍaṃ tato gatvā pūrvābhimukhasaṃsthitaḥ
tatra pūrvavidhiṃ kṛtvā †ma×sa† kalpayet tataḥ ||19||
kṛṣṇarudraṃ samāhūya dakṣajaṅghām anusmaret
dakṣajaṅghāṃ binduyutāṃ sthānaṃ dhyātvā svarūpataḥ ||20||
sthānakalpanam evaṃ tu tato yonivikalpanam
svamantrāṣṭakasaṃyuktaṃ pūjya puṣpāditaḥ kramāt ||21||
nāsābinduyutaṃ kṛtvā rudraśaktiṃ vicintya tu
tathā sugandhapuṣpais tu saṃpūjya ca yathāvidhi ||22||
tatra saṃpūjayec chiṣyān āhutyaṣṭau tu homayet
evaṃ kṛtvā vidhānaṃ tu tataḥ saṃyojayed aṇum ||23||
†vāmapāde nitambe ca atha vā jānukena tu†
śūladaṇḍasamārūḍhaṃ prāṇaṃ nāsāvibhūṣitam ||24||
visargeṇa samāyuktaṃ saṃyojananiyojane
adhikāre tathā bhoge laye caiva niyojayet ||25||
pāśacchede tathā †dvāre† āhutībhis tribhis tribhiḥ
āhutyaṣṭakahomena tattve tattve tu dīkṣitāḥ ||26||
sthānaśuddhinimittena āhutīnāṃ śataṃ śatam
adhikaṃ cāṣṭabhir mantrī sthānaśuddhir bhavet tataḥ ||27||
kālāgnirudraprabhṛti yāvat tattvaṃ śiv†odhyayam†
eṣa eva vidhir jñeyaḥ sarvādhāno yaśasvini ||28||

15a patrāṣṭakeṣv *em.*: patrāṣṭakais DN • aghoryādyāḥ *em.*: tu ghoryādyāḥ D : tu ghoryādyā N **15b** ˚taḥ D : tat N **15c** devyaṅgāni *em.*: devyāṅgīva DN **16a** astre *em.*: astrāṃ DN • mārjya *em.*: mājya D : majya N **16c** ˚pūrvāṃś *corr.*: ˚pūrvāś DN **16d** ˚vidhikriyān *corr.*: ˚vidhikriyā DN^{pc}: ˚vidhiḥ N^{ac} **17a** ˚dehāṃś ca *conj.*: ˚miṃghāś ca N : ˚si – s tu D **17b** ˚ādyalaṃ˚ D : ˚ādilaṃ˚ N • ˚kṛtān *corr.*: ˚kṛtām DN **17c** ˚kṣiptān *corr.*: ˚kṣiptā D : ˚kṣiptāṃ N **18c** ˚hastān *em.*: ˚hastaṃ DN **18d** tato D : tena N **19d** ma[–1–]ssa N : – – maḥ D • kalpayet *em.*: ka[–1–]yet N : sakaye D • tataḥ N : tu taḥ D **20b** ˚jaṅghām N : ˚jaṅghom D • anu˚ D : anuṃ N **21d** pūjya *em.*: pūjā DN • ˚āditaḥ *corr.*: ˚āditaṃ D : ˚oditaṃ N **22a** ˚yutaṃ *em.*: ˚yutāṃ DN **22b** ˚śaktiṃ D : ˚śakti N **22c** tathā *em.*: tayā DN • sugandha˚ DN^{pc}: sugandhi˚ N^{ac} **22d** ˚pūjya D : ˚pūjyā N • ˚vidhi *corr.*: ˚vidhiḥ DN **23a** chiṣyān *corr.*: chiṣyāṃ DN **23b** ˚aṣṭau *corr.*: ˚āṣṭau D . ˚āṣṭo N **23d** aṇum *corr.*: anum DN **25b** saṃyojana˚ D : saṃyojanatva˚ N **25c** adhikāre *corr.*: adhikāraṃ DN • bhoge *corr.*: bhogaṃ D : bhāgaṃ N **26** ˚aṣṭaka˚ D : ˚āṣṭaka˚ N : • ˚homena *em.*: ˚home ca DN **26d** tu N : ca D **27b** āhutīnāṃ D : āhūtīnāṃ N **27c** adhikaṃ cā˚ *em.*: adhikācā˚ D : adhikārā˚ N **27d** ˚śuddhir *corr.*: ˚śuddhiṃ DN **28a** ˚rudra˚ *corr.*: ˚rudrā˚ DN **28c** eva D : evaṃ N • jñeyaḥ *corr.*: jñeyā DN **28d** ˚ādhāno D : ˚ārthānā N

kālarudre tu ye proktā mātaro guhyasaṃbhavāḥ
narakebhyaḥ patitvena mātarānyā vyavasthitāḥ ||29||
pātālā mātarāś cānyās tathā bhūrlokamātarāḥ
brahmalokanivāsinyo vaiṣṇavyo rudramātarāḥ ||30||
tathānyāś caiva diksaṃsthā rebījādhiṣṭhitāḥ parāḥ
catvāriṃśati cānyāś ca pañca prakṛtikāraṇāḥ ||31||
kṣmājalānalasāmīranabhobhūtādisaṃsthitāḥ
tanmātrebhyas tathā cānyāḥ saṃsthitā divyamātarāḥ
indriyaiś ca samudbhūtāḥ saṃsthitā mātarāḥ parāḥ ||32||
buddhisaṃsthāś ca yāḥ proktā guṇaiś caiva tu yāḥ sthitāḥ
devayoninikāśāś ca pūjitāś cāṣṭadhā tu yāḥ ||33||
ṣaṭpañcāśat parā guhyā māyāmātryāḥ sahasraśaḥ
krodhamātryā rāgamātryāḥ kālamātryās tathā parāḥ ||34||
vinyāse bhogadā guhyāḥ paramātmapadānugāḥ
sarvaiśvaryapradā guhyā mātarāḥ sapta suvrate ||35||
bhairavaṃ tattvam āśritya yāś ca sṛṣṭipravartikāḥ
*tatra*sthā mātarāś caiva tadanugrahamātarāḥ ||36||
pradhānarāgapuruṣaniyatistattvam āśritāḥ
vidyākalākhyakāle ca māyātattve ca yāḥ sthitāḥ ||37||
īśe sadāśive caiva saṃsthitānyā varānane
śive ca bhairave guhye saṃsthitāḥ śāntamātarāḥ ||38||
sarvāḥ śuddhā mahābhāge śodhitair navabhiḥ kramāt
saptabhiḥ pañcabhiś caiva tribhir eva samāsataḥ ||39||
samāhūya svamantrais tu vidhinānena yogataḥ
aghoryādyaṣṭakenaiva pūrvasūtrānusārataḥ
śaktitrayeṇa vā devi sarvāsāṃ pariśodhanam ||40||
bhairavīsādhyasiddhyartham mantravādī niyojayet
<...>
tattve tu *bhairave* devi muktyarthe yojayet paśum ||41||

29c narakebhyaḥ D : narakebhya N **29*d*** mātarānyā N : mātaro hyā D **30*a*** mātarāś *corr.*: mātarā DN **30c** °vāsinyo D : °vāsinyā N **30*d*** vaiṣṇavyo *corr.*: vaiṣṇavyā N : viṣṇavyo D **31*b*** re° D : ra° N • °ṣṭhitāḥ *corr.*: °ṣṭhitā DN **31c** cānyāś *corr.*: cānyā DN **31*d*** °kāraṇāḥ *corr.*: °kāraṇā DN **32** °jalā° *em.*: °jālā° DN **32*b*** °nabho° N : °nebho° D **32c** cānyāḥ *corr.*: cānyaḥ D : cānyas N **32*e*** °bhūtāḥ *corr.*: °bhūtā DN **32*f*** mātarāḥ *corr.*: mātarā N : mātaro D **33*a*** buddhi° *corr.*: buddhiḥ D : buddhis N • yāḥ *corr.*: yā DN **33*b*** yāḥ *corr.*: yā DN **33c** nikāśāś *corr.*: nikāsaiś N : nikaśaiś D **33*d*** pūjitāś *corr.*: pūjitā DN **34*b*** °mātryāḥ *corr.*: °mātryā DN **34c** °mātryāḥ *corr.*: °mātryā DN **34*d*** °mātryā° N : *om.* D **35*a*** guhyāḥ *corr.*: guhyā D : guhyām N **35*b*** °gāḥ D : °gā N **35c** °aiśvarya° *corr.*: °aiśvaryaṃ DN • °pradā D : °padā N **35*d*** suvrate *conj.*: saṃyute D : °maṃ vrate N **36*a*** āśritya *corr.*: āśrutya DN **36*b*** sṛṣṭi° N : sṛṣṭhi° D • °vartikāḥ D : °vartikā N **36c** tatra° *conj.*: tata° D : [–1–]tat° N **36*d*** tadanu° D : tadantra° N **37*b*** °niyatis D : °niyati° N **37c** °kalākhya° *em.*: °kālākha° N : °kālāśca D **37*d*** °tatve D : °tatva N • yāḥ sthitāḥ D : yā sthitā N **38*a*** īśe D : īṣe N **38c** bhairave guhye N : bhairave ca guhye D **39*a*** sarvāḥ *conj.*: savā DN • °śuddhā *conj.*: °kruddhā D : °kaśuddhā N **39*b*** navabhiḥ D : bhavabhir N **39c** saptabhiḥ D : saptabhir N **40c** °aṣṭakenaiva D : °aṣṭakeṇaiva N **40*e*** °trayeṇa D : °trayena N **40*f*** sarvāsāṃ *corr.*: sarvāstāṃ N : ṣarvā – D **41c** tattve *conj.*: [–1–]tte N : te D • bhairave *em.*: bhairavī DN **41*d*** °arthe D : °arpe N

parāparā niyoge syād yojayed aparāṃ punaḥ
viyoge sarvatattveṣu parāṃ muktiḥ kṣaṇaṃ tathā ||42||
āhutyāṣṭakahomena dīkṣākarmaṇi yojitā
pūrṇāhutisamāyuktā bhuktimuktiphalapradā ||43||
pūrṇāhutiprayogo 'yaṃ tattve tattve varānane
†– – – – – – – – – – carametakitam ||44||
muktyarthe āhutīty atra yathāvasthi niyojayet
– – – – – – – sya mātti˚vyūlekṣa˚samu – – – ||45||
– – – kṣi – – – – – – – – – – śubham
yathā – – – – – – – – – – – – – – ||46||
sarva – – – – – – – – yo – – – sya ca
pūjya – – – – – – – – – – – – – te ||47||
e – – – – – – – – – – dhim anuttame
siddhayogīśvare – – – – – – – – – –
– – – – – – – – – – – – – yasvini† ||48||

N ends this paṭala with 44ab. 44cd–48 is a transcription of D.

40–42 *cf.* māyāntamārgasaṃśuddhau dīkṣākarmaṇi sarvataḥ || kriyāsv anuktamantrāsu yojayed aparāṃ budhaḥ | vidyādisakalānte ca tadvad eva parāparām || yojayen naiśvarād ūrdhvaṃ pibanyādikam aṣṭakam | na cāpi sakalād ūrdhvam aṅgaṣaṭkaṃ vicakṣaṇaḥ || niṣkale parayā kāryaṃ yatkiṃcid vidhicoditam *Mālinīvijayottara* 9.71c–74b *cf.* *SYM* 7.7–9

42*a* niyoge *corr.*: ṇiyoge D : ṇiyāge N • syād D : syā N **42*b*** aparāṃ *corr.*: aparā DN **42c** parāṃ *corr.*: parā DN **42*d*** muktiḥ *corr.*: mukti DN • tathā D : tathāḥ N **43*a*** āhutyā˚ *corr.*: āhutya˚ DN **43*b*** ˚karmaṇi yojitā *corr.*: karmani yojitāḥ DN **43*d*** ˚dā N : ˚dāḥ D **44*a*** ˚yogo <'>yaṃ D : ˚yogeyaṃ N

|| devy uvāca ||
mayā deva purā pṛṣṭaṃ vratayāgavivarjitaṃ
siddhayogeśvarīṇāṃ tu mataṃ mantraprasādhakam||1||
kiṃ tu deva [pratijñātaṃ] siddhir vidyāṅgasaṃsthitā
tasmā[t teṣu] samāsena vratacaryāṃ bravīhi me ||2||
|| bhairava uvāca ||
ādau tu sarvasiddhyarthaṃ sarvavighnavināśanam
sarvapāpāpanodārthaṃ vi[dyāvrata samārabhet]||3||
[sādhakaḥ sādhakī vātha] mantratadga[tacetasaḥ]
yāgaṃ kṛtvā vidhānena vratacaryāṃ [samācaret] ||4||
[bhasmalepitasarvāṅgo maunī śuklāmbaraḥ sudhīḥ]
[sitayajñopavītaś ca akāmo niyame sthitaḥ]||5||
<.. >
[dhanurdharaḥ *śarāṃś caiva pañca dikpālavat* tataḥ]||6||
[raktena bhasmanā snāto raktayajñopavītinaḥ]
[raktapuṣpadharo dhīmān hasantoccair japet tataḥ] ||7||
śaram ekaṃ [kare gṛhya maunī †neyāt† pa]ribhramet
[vrataṃ brahmaśira]syaitat siddhidam parikīrtitam ||8||
[pītena bhasmanā snāto *pīta*]yajñopavītinaḥ
pītavastra[dharo yogī titikṣur ni]yatendriyaḥ ||9||
[bhrukuṭī]†corcate siddhe† aṭṭahāsaṃ [haset punaḥ]
[japamantrakṛtācāro rudrāṇyādevamūrtayaḥ] ||10||
[sarvakṛṣṇopacāreṇa yāgam iṣṭvā bhramet punaḥ]

For the most part of the text from verse 1 up to 14, D is very fragmentary, marking only a few syllables among the dashes of missing syllables. Passages for which N is the only testimony are printed between square brackets.

3 *cf.* sādhako mantrasiddhyarthaṃ mantravratam upācaret *Mālinīvijayottara 10.12cd*; tataḥ saṃrakṣito mantrair ebhir apratimo bhavet || abādhyaḥ sarvaduṣṭānāṃ mantratejopabṛṃhitaḥ *Mālinīvijayottara 10. 16cd–17ab* 4b ≈dhyānatadgatacetasaḥ *SYM 13.4b* 5 *cf.* evaṃ kṛtvābhiṣekoktaṃ snātvā vidyādhipaṃ japet *Mālinīvijayottara 10.13ab* 6–8 *cf.* pūrvavac cābhiṣekaṃ ca kṛtvā brahmaśiro japet *Mālinīvijayottara 10.14ab* 9–10 *cf.* lakṣatrayaṃ ca rudrāṇīṃ *Mālinīvijayottara 10.15a* (°trayaṃ *em.*: °dvayaṃ *ed.*)

1*b* vrata° N : evaṃ D 1c siddha° D : siddhi° N • °yogeśvarī° *corr.*: °yogīśvarī° DN 1*d* mataṃ N : sarvaṃ D 2*b* siddhir *corr.*S : siddhi° DN • °saṃsthitā *corr.*S : °saṃsthitāḥ DN 2c samāsena D : samāseṣu N 2*d* °caryāṃ *corr.*: °caryā DN 3c °pāpāpanod° D : °pāpaparaud° N 4*a* sādhakī *corr.*S : sādhikī N • vātha *conj.*S : vīra° N 4*b* °tadgatacetasaḥ *em.*S *cf. 13.4b* : °tattvabhavetasaḥ N : °tattva[–4–]D 4c yāgaṃ *em.*: yogaṃ N : sāyaṃ D 4*d* °caryāṃ *corr.*: °caryā DN 5*a* °lepita° *em.*I : °lepe sa N 5c °opavītaś *corr.*: °vītaṃ N 6c °dharaḥ *corr.*: °dhara N 7*b* °opavītinaḥ *corr.*: °opavītinaṃ N 7*d* hasantoccair *em.*S : haṃsatoccair N 8*a* śaram ekaṃ *em.*S : sa cam ekaṃ N : manasaikaṃ D 8*b* °ribhramet N : vibhramet D 8c vrataṃ *corr.*: vrate N • brahmaśira° *em.*: vrahyāśara° N • °syaitat *corr.*: °syaita N : °syaiva D 9*b* pīta° *conj.*: rakta° N • °opavītinaḥ *corr.*: °opavītinaṃ N : °opavītine D 9c °dharo *em.*: °dharaṃ N 9*d* titikṣur *em.*S : teṃtikṣu N • niyatendriyaḥ *em.*: kriyamendriyaḥ N : – yamendriyaḥ D 10*a* °corcate N : °sarvake D 10c °ācāro *em.*S : °āpāvo N 10*d* °deva° *conj.*I : °deka° N 11*a* °cāreṇa *em.*S = *Svāyambhuvasūtrasaṃgraha 21.32* : °cārasyo N 11*b* yāgam iṣṭvā *em.*S : gamiṣyāścā N

[krū]radṛṣṭiś ca bhrukuṭīḥ [kvacid vācā*bhibhartsanaḥ*] ||11||
[prāvṛtaḥ kṛṣṇavarṇena paṭena vi]haret [tataḥ]
[vrataṃ puruṣṭutasyaitad vaśyaṃ caivārthasiddhidam]||12||
[kvacid raktaṃ kvacit pītaṃ kvacit kṛṣṇaṃ sitaṃ kvacit]
evaṃ vicitra[rūpeṇa *vāmodyatakaras* tathā] ||13||
[ekavāso hy avāso vā maunī mantravibaddhadhīḥ]
[vicared grāmarathyāsu tathā hy āyataneṣu ca]||14||
cared vrataṃ mahograṃ vai sthito vā †vaṃśa†caṅkraman
etat pāśupataṃ nāma sadyaḥ siddhipradāyakam ||15||
pañcadaivasikaṃ hy etat kartavyaṃ trivrataṃ vratam
ekaikaṃ tu japel lakṣaṃ mantrāṇām anupūrvaśaḥ ||16||
vāmahastaniviṣṭena akṣasūtreṇa mantriṇā
nāspaṣṭaṃ na manobhrāntaṃ na cāsvīkṛtam adrutam ||17||
japam evaṃvidhaṃ kāryaṃ mantriṇā vāñchitapradam
vratagrahaṇakāle ca vratānte cānimeṣaṇam ||18||
yāgaṃ kṛtvā ca vidhivat kalaśena svakena tu
snāto vighnaiḥ pramucyeta mantrayogyo bhavet tataḥ ||19||
evaṃ vidyāvratasnātaḥ sarvavighnair vivarjitaḥ
dadyād gurutare 'rghaṃ tu yoginīpadakāṅkṣayā ||20||

11*ab*–12*cd* *cf.* vrataṃ puruṣṭutasyāpi māsam ekaṃ cared budhaḥ | sarvakṛṣṇopacāreṇa śivārcanarataḥ sadā *Svāyaṃbhuvasūtrasaṃgraha 21.32* **11–12** *cf.* catuṣkaṃ tu puruṣṭutam *Mālinīvijayottara 10.15b* **13** *cf.* sitaraktapītakṛṣṇavicitrāmbarabhūṣaṇaḥ *Mālinīvijayottara 10.16ab* **14*a*** = *Niśvāsamukha ?.92a cf.* ekavāsāḥ | avāsā vā *Pāśupatasūtras 1.10–11.* **15** *cf.* lakṣāṇāṃ pañcakaṃ devi mahāpāśupataṃ japet *Mālinīvijayottara 10.15cd* **16*a*** *cf.* pañcadaivasikaṃ kāryam *Kubjikāmata 25.53a* **17*cd*** *cf.* avilambitam aspaṣṭaṃ na cāsvīkṛtam adrutam | nāsaṃkhyaṃ na manobhrāntaṃ japaṃ kuryād vicakṣaṇaḥ *Svāyaṃbhuvasūtrasaṃgraha 21.28* **19** *cf.* vratavratasamāptau tu kalaśena śivāmbhasā | svamantraparijaptena ātmānam abhiṣecayet *Svāyambhuvasūtrasaṃgraha 21.34* **20*ab*** ≈ evaṃ vidyāvratasnātaḥ sarvatrādhikṛto 'naghaḥ *Svāyaṃbhuvasūtrasaṃgraha 21.35* **20** *cf.* evaṃ cīrṇavrato bhūtvā yaṃ sādhayitum icchati || dattvārghaṃ tasya lakṣāṇāṃ japen navakam ādarāt *Mālinīvijayottara 10.17c–18b*

11*c* °kuṭīḥ *corr.*: °kuṭī N : °kuṭi D **11*d*** kvacid vā° *conj.*: kvaci°ṭp°ā° N • °bhibhartsanaḥ *conj.*: °nibarhanam N **12*a*** prāvṛtaḥ *corr.*: prāvṛto N **12*c*** puruṣṭutasyaitad *conj.*: punar vrataṃsyaitat N **13*a*** raktaṃ *corr.*: rakta N • pītaṃ *corr.*: pīta N **13*b*** sitaṃ *corr.*: sitā N **13*c*** evaṃ N : śivaṃ D **13*d*** vāmodyatakaras *conj.*S : vāsaujyatakaran N **14*a*** hy avāso vā *em.*S = *Niśvāsamukha ?.92* : °npravāso vā N **14*b*** °dhīḥ *corr.*: °dhī N **14*c*** °cared *em.*S : °tarad N **15*a*** cared D : cara N • vrataṃ *corr.*: vrata D : vrate N **15*b*** vaṃśa° N : vaṃsa° D • caṅkraman *corr.*: caṃkramam D : ca kramaṃ N **15*c*** °pataṃ D : °panan N **15*d*** sadyaḥ D : sadya N **16*a*** °daivasikaṃ *corr.cf. Kubjikāmata 25.53a* : °maivasikaṃ DN **16*b*** kartavyaṃ *corr.*: karttavyān DN **17*c*** °spaṣṭaṃ *corr.*: °spaṣṭa DN **17*d*** na cāsvīkṛtam adrutam*em.*S = *Svāyaṃbhuvasūtrasaṃgraha 21.28b* : na ca śuddhīkṛtaṃ drutam DN **18*a*** evaṃvidhaṃ *conj.*: eva kṛtaṃ DN **18*d*** cānimeṣaṇam *em.*: ca nimeṣaṇaṃ N : ca viśeṣaṇam D **19*a*** yāgaṃ D : yogaṃ N **19*b*** kalaśena *corr.*: kalaśona N : kalasona D • svakena N : bhyakena D **19*c*** vighnaiḥ D : vighnair N **20*a*** vidyā° D : vidhi° N • °snātaḥ *em.* = *Svāyambhuvasūtrasaṃgraha 21.35a*: °snānaṃ DN **20*b*** vighnair *corr.*: vighnai N : vighna° D • °varjitaḥ D : °varjitaṃ N **20*c*** erghan N : eryan D

|| devy uvāca ||
mṛtyuṃjayaṃ mahādeva jarāmṛtyuharaṃ nṛṇām
sūcitaṃ tu tvayā deva tan me brūhi samāsataḥ ||1||
|| bhairava uvāca ||
sādhu sādhu mahādevi yat tvayā codito hy aham
pṛṣṭo caivāsurair devair brahmaśukraiḥ sadānavaiḥ ||2||
sarvalokahitārthāya jarāmṛtyuharaṃ param
mṛtyuṃjayaṃ samāsena kathyamānaṃ śṛṇu priye ||3||
ākāśaṃ bhūtanilayaṃ tatra padmākṛtiṃ smaret
dalāṣṭakasamopetaṃ karṇikādhiṣṭhitaṃ sitam ||4||
svacchasphaṭikasaṃkāśaṃ prāleyāvanisaṃnibham
sarvāmṛtamayaṃ divyaṃ candrakalpitakarṇikam ||5||
tādṛśenaiva rūpeṇa bhūpadmaṃ tu manoramam
tasmiṃś caivopaviṣṭas tu samyaṅ nyāsakṛtas tataḥ ||6||
prāleyābhaṃ tato 'tmānaṃ śuddhasphaṭikasaprabham
evaṃ vicintya –m– ātmānaṃ paścād dhyānaṃ vicintayet ||7||
vyomapadme tu yaś candraḥ karṇikāyāṃ vyavasthitaḥ
tatsthāṃ vicintayed devīṃ parāṃ surabhirūpiṇīm ||8||
svacchasphaṭikasaprakhyāṃ samantād amṛtasravām
sravantīm amṛtaṃ divyaṃ *mantranādāntasarpiṇam* ||9||
sā śaktir devadevasya parā *hy* amṛtavāhinī
sā sravantī paraṃ kṣīraṃ yat tat satyaṃ sunirmalam ||10||
tat patad dhy ātmano mūrtau samantāc ca vicintayet
viśad brahmabilen*āntaḥ* plāvayad dhṛdguhāśrayam ||11||
evaṃ pratidinaṃ dhyāyej japen mantrottamottamam
ṣaṇmāsāj jinate mṛtyum iti śāstrasya niścayaḥ ||12||

8–12 *cf.* brahmarandhropari dhyāyec candrabimbam akalmaṣam | sravantam amṛtaṃ divyaṃ svadehāpūrakaṃ bahu || tenāpūritam ātmānaṃ cetonālānusarpiṇā | sabāhyābhyantaraṃ dhyāyan daśāhān mṛtyujid bhavet || *Mālinīvijayottara 16.53-54* **9c** = *SYM 12.7c*

1b °haraṃ *corr.*: °haren DN **2b** codito D : coditā N **2c** pṛṣṭo *corr.*: pṛṣṭau DN • caivāsurair *corr.*: caivasurā N : naivasurā D **2d** brahma° *corr.*: brahmā° DN • sadānavaiḥ N : savāsavaiḥ D **4a** ākāśaṃ *corr S* : ākāśa° DN **4d** °ādhiṣṭhitaṃ D : ādisthitaṃ N **5a** °sphaṭika° *conj.S* : °prakṛti° DN • °saṃkāśaṃ N : °saṃkāsaṃ D **5b** °āvani° N : °āvali° D **6a** rūpeṇa *em.S* : jāpena D : jāyetha N **6c** tasmiṃś D : tasmiñ N • °viṣṭas N : °riṣṭas D **6d** samyaṅ D : samyak N **7a** prāleyā° *corr.*: praleyā° DN **7b** °saprabhaṃ D : °saṃprabhaṃ N **7c** –m– D : –n– N **8a** vyoma *conj.S* : vāma N : vāme D **8b** candraḥ *corr.*: candraṃ DN • karṇikāyāṃ D : karṇikāyā N • °sthitaḥ *corr.*: °sthitam DN **8c** tat° D : ta° N **8d** parāṃ *corr.*: parā DN **9b** °sravāṃ *corr.*: °sravam DN **9c** sravantīm amṛtaṃ *em.= SYM 12.7c* : sravantī sāmṛtaṃ *conj. S.* : sravantī sāmayaṃ DN **9d** mantra° *conj. S* : yat tan *conj. I*: yante D : yanta° N • °sarpiṇam *corr.*: °sarpiṇī DN **10a** śaktir D : śakti N **10b** hy a° *corr.*: °tma° DN : °tmā° *conj. S* **11a** patad dhy *em.S* : patety D : patanty N • mūrtau *em.S* : mūrttiṃ N : mūrtiḥ D **11c** viśad *em. S* : viśed D : viśe N • °bilenāntaḥ *conj. S* : °vilenāntyā D : vilebhānhyā N **11d** plāvayad *em. S* : plāvaye DN • dhṛd° *conj.S* : hriṃ DN • °śrayam *corr.S* : °śrayāt D : °srayāt N **12b** japen D : japet N **12c** jinate D : jivate N **12d** niścayaḥ *corr.*: niścayam DN

|| devy uvāca ||
bhagavan devadeveśa yat tvayoktaṃ purānagha
kavitvaṃ tat kathaṃ deva jāyate sādhakottame ||1||
|| bhairava uvāca ||
śṛṇu devi paraṃ guhyaṃ gūhanīyaṃ prayatnataḥ
kavitvaṃ jāyate yena taṃ śṛṇuṣvaikamānasī ||2||
arcayitvā prayatnena devyāḥ samyak svarūpataḥ
hutvāgniṃ ca yathānyāyaṃ dhyānaṃ paścāt prayojayet ||3||
dhyātvā parāṃ svarūpeṇa vyomapadmāsane sthitām
vāmahastaniviṣṭena sarvajñānamayena tu ||4||
pustakena varārohe dakṣiṇena tataḥ punaḥ
sphāṭikenākṣasūtreṇa divyena pravareṇa tu ||5||
kadambagolakākāraiḥ sphurajjvālāvalīdharaiḥ
granthitāṃ divyarūpāṃ tu mālāṃ hi galasaṃsthitām ||6||
āpādalambanī cāsau sphaṭikābhā samantataḥ
sravantīm amṛtaṃ divyaṃ kadambavanamadhyagām ||7||
udgirantīṃ mahā-oghaiḥ sarvajñānamayaṃ tataḥ
mukhe svake viśad dhyāyet tadrūpaṃ caiva -m- ātmanaḥ ||8||
evaṃ kṛtvā tataḥ paścāt svavaktrāc cāmṛtaṃ mahān
oghaś caiva tu śāstrāṇāṃ cintayet sādhakottamaḥ ||9||
evaṃ dhyānaṃ prayuñjīta tatas tasya prajāyate
kavitvaṃ māsamātreṇa sālaṅkāramanoharam ||10||
jāyate niścitaṃ devi sarvārthapratipādakaḥ
ṣaḍbhir māsaiḥ svayaṃ kartā śāstrāṇāṃ jāyate tu saḥ
karāmalakavad *vettā* śāstrāṇāṃ caiva sarvataḥ ||11||
yat kiṃcid vāṅmayaṃ loke *vettavyaṃ* yat prakīrtitam
tat sarvaṃ tasya deveśi granthataś cārthato 'pi vā ||12||
guhāṃ vātha suvistīrṇāṃ praviśya sumanoramām

11–12 *cf.* ucchinnāny api śāstrāṇi granthataś cārthato 'pi vā || jānāti vatsarād yogī yadi tanmayatāṃ gataḥ *Mālinīvijayottara 19.54cd–55ab*

1a bhagavan D : bhagavān N **1b** ˚oktaṃ *corr.*: ˚oktaḥ D : ˚oktaṣ N • ˚nagha *corr.I* : ˚nadyaḥ D : ˚nagheḥ N **1d** ˚ottame *corr.*: ˚ottamaḥ D : ˚ottama N **2a** bhairava uvāca D : bhairavovāca N **2d** ˚aikamānasī *corr.*: ˚ekamānasaḥ DN **3b** devyāḥ *corr.*: devyā DN • ˚rūpataḥ *em.*: ˚jāpataḥ D : ˚jāyate N **3d** dhyānaṃ D : ghoraṃ N **4a** ˚rūpeṇa *em.S* : ˚jāyeṇa N : ˚jāpyena D **4c** ˚hasta˚ D : ˚haste N **5b** dakṣiṇena D : dakṣiṇe N **5c** sphāṭikenā˚ D : sphāṭike cā˚ N **5d** pravareṇa N : pravanena D **6a** ˚ākāraiḥ D : ˚ākārai N **6b** sphuraj˚ D : ˚sthū˚laj˚ N **6c** ˚rūpāṃ *corr.*: ˚rūpaṃ DN **6d** gala˚ *corr.S* : gali˚ DN **7c** amṛtaṃ N : asyatan D **8a** udgirantīṃ *corr.*: udgirantī DN • ˚oghaiḥ D : ˚oghai N **8b** ˚jñāna˚ *corr.*: ˚jāna˚ DN **8c** viśad *em.S* : viśaṃ D : visaṃ N • dhyāyet D : dhyāye N **8d** ˚rūpaṃ *corr.S* : ˚rūpāñ D : ˚rūpāś N **9b** ˚vaktrāc *corr.S* : ˚vaktrā DN **10a** dhyānaṃ *em.*: jñānaṃ DN **10b** tasya *em.S* : taś ca DN **10d** ˚haram D : ˚haharaṃ N **11b** ˚pādakaḥ *corr.*: ˚pādakam DN **11c** ṣaḍbhir D : ṣaḍbhi N • māsaiḥ *corr.*: māse DN **11e** ˚kavad D : ˚kuvad N • vettā *conj.*: dheti D : dhati N **12a** loke N : lokair D **12b** vettavyaṃ *conj.*: ventadyāṃ D : vantadyāṃ N **12d** ˚taś cārthato *em.* = *Mālinīvijayottara 19.54d* : ˚tattvārthato DN **13a** guhāṃ *corr.*: guhā DN • suvistīrṇāṃ *corr.*: suvistīrṇā D : suvīstīrṇāṃ N

|| devy uvāca ||
bhagavan devadeveśa yat tvayoktaṃ purānagha
kavitvaṃ tat kathaṃ deva jāyate sādhakottame ||1||
|| bhairava uvāca ||
śṛṇu devi paraṃ guhyaṃ gūhanīyaṃ prayatnataḥ
kavitvaṃ jāyate yena taṃ śṛṇuṣvaikamānasī ||2||
arcayitvā prayatnena devyāḥ samyak svarūpataḥ
hutvāgniṃ ca yathānyāyaṃ dhyānaṃ paścāt prayojayet ||3||
dhyātvā parāṃ svarūpeṇa vyomapadmāsane sthitām
vāmahastaniviṣṭena sarvajñānamayena tu ||4||
pustakena varārohe dakṣiṇena tataḥ punaḥ
sphāṭikenākṣasūtreṇa divyena pravareṇa tu ||5||
kadambagolakākāraiḥ sphurajjvālāvalīdharaiḥ
granthitāṃ divyarūpāṃ tu mālāṃ hi galasaṃsthitām ||6||
āpādalambanī cāsau sphaṭikābhā samantataḥ
sravantīm amṛtaṃ divyaṃ kadambavanamadhyagām ||7||
udgirantīṃ mahā-oghaiḥ sarvajñānamayaṃ tataḥ
mukhe svake viśad dhyāyet tadrūpaṃ caiva -m- ātmanaḥ ||8||
evaṃ kṛtvā tataḥ paścāt svavaktrāc cāmṛtaṃ mahān
oghaś caiva tu śāstrāṇāṃ cintayet sādhakottamaḥ ||9||
evaṃ dhyānaṃ prayuñjīta tatas tasya prajāyate
kavitvaṃ māsamātreṇa sālaṅkāramanoharam ||10||
jāyate niścitaṃ devi sarvārthapratipādakaḥ
ṣaḍbhir māsaiḥ svayaṃ kartā śāstrāṇāṃ jāyate tu saḥ
karāmalakavad *vettā* śāstrāṇāṃ caiva sarvataḥ ||11||
yat kiṃcid vāṅmayaṃ loke *vettavyaṃ* yat prakīrtitam
tat sarvaṃ tasya deveśi granthataś cārthato 'pi vā ||12||
guhāṃ vātha suvistīrṇāṃ praviśya sumanoramām

11–12 *cf.* ucchinnāny api śāstrāṇi granthataś cārthato 'pi vā || jānāti vatsarād yogī yadi tanmayatāṃ gataḥ *Mālinīvijayottara 19.54cd–55ab*

1a bhagavan D : bhagavān N **1b** °oktaṃ *corr.*: °oktaḥ D : °oktaṣ N • °nagha *corr.I* : °nadyaḥ D : °nagheḥ N **1d** °ottame *corr.*: °ottamaḥ D : °ottama N **2a** bhairava uvāca D : bhairavovāca N **2d** °aikamānasī *corr.*: °ekamānasaḥ DN **3b** devyāḥ *corr.*: devyā DN • °rūpataḥ *em.*: °jāpataḥ D : °jāyate N **3d** dhyānaṃ D : ghoraṃ N **4a** °rūpeṇa *em.S* : °jāyeṇa N : °jāpyena D **4c** °hasta° D : °haste N **5b** dakṣiṇena D : dakṣiṇe N **5c** sphāṭikenā° D : sphāṭike cā° N **5d** pravareṇa N : pravanena D **6a** °ākāraiḥ D : °ākārai N **6b** sphuraj° D : °sthū°laj° N **6c** °rūpāṃ *corr.*: °rūpaṃ DN **6d** gala° *corr.S* : gali° DN **7c** amṛtaṃ N : asyatan D **8a** udgirantīṃ *corr.*: udgirantī DN • °oghaiḥ D : °oghai N **8b** °jñāna° *corr.*: °jāna° DN **8c** viśad *em.S* : viśaṃ D : visaṃ N • dhyāyet D : dhyāye N **8d** °rūpaṃ *corr.S* : °rūpāñ D : °rūpāś N **9b** °vaktrāc *corr.S* : °vaktrā DN **10a** dhyānaṃ *em.*: jñānaṃ DN **10b** tasya *em.S* : taś ca DN **10d** °haram D : °haharaṃ N **11b** °pādakaḥ *corr.*: °pādakam DN **11c** ṣaḍbhir D : ṣaḍbhi N • māsaiḥ *corr.*: māse DN **11e** °kavad D : °kuvad N • vettā *conj.*: dheti D : dhati N **12a** loke N : lokair D **12b** vettavyaṃ *conj.*: ventadyāṃ D : vantadyāṃ N **12d** °taś cārthato *em.* = *Mālinīvijayottara 19.54d* : °tattvārthato DN **13a** guhāṃ *corr.*: guhā DN • suvistīrṇāṃ *corr.*: suvistīrṇā D : suvīstīrṇāṃ N

duṣṭasattvavinirmuktāṃ tatrastho japam ārabhet ||13||
adṛśya†mānasaṃ† caiva tathānyair api sādhakaiḥ
tatrastho vidhivan mantrī japed devīṃ sulakṣaṇām ||14||
māsenaikena lakṣāṇāṃ tritayo samayī muniḥ
phalāhāro 'tha kandair vā śākair vāpy atha saktubhiḥ ||15||
payasā dadhinā vāpi pañcagavyaghṛtena vā
eṣām ekatamaṃ bhuktvā japan vācaspatir bhavet ||16||
pratyakṣās tasya śāstrāṇi vedaśākhāḥ svayaṃ smṛtāḥ
vāṅmayaṃ caiva yat kiṃcit tat pratyakṣaṃ bhavet tataḥ ||17||
vāk caivāsya pravarteta kāvyālaṅkārabhūṣitā
jīvate suciraṃ kālaṃ jarārogavivarjitaḥ ||18||
subhagaḥ pūjyate nityaṃ sarvalokair yathā prabhuḥ
kiṃkurvāṇavidheyās te bhavanty eva na saṃśayaḥ ||19||
māsadvayenāsau kuryād yad yat tad avadhāryatām
śrīrūpeṇa tadāgatya praviśet sādhakena ca ||20||
tadā pṛthvīm asau bhuktvā saptāmbhonidhimekhalām
manasā cintitaṃ sthānaṃ tataḥ prabhṛti gacchati ||21||
ājñāvidhāyinas tasya ye yasmin dvīpam āśritāḥ
kurvanti tanniyuktāś ca rājyaṃ vigatavidviṣam ||22||
evaṃ kramāt parāṃ paśye śaktirūpāṃ manonmanīm
tāṃ dṛṣṭvā tallayo bhūtvā praviśeta -m- anāmayam ||23||

13c ˚muktāṃ N : ˚muktaṃ D **13d** ˚stho *corr.*: ˚sthaṃ DN **14c** ˚van D : ˚vat N **14d** su˚ *em.*I : sva˚ DN **15a** lakṣāṇāṃ *em. S* : lakṣāṇi DN **15c** kandair *em.*S : karmair DN **15d** śākair D : sākair N • saktubhiḥ *em.*: śaktibhiḥ DN **16b** ˚ghṛtena D : ˚ghṛtaṃna N **16d** japan *corr.*: japaṃ DN **17b** ˚śākhāḥ svayaṃ *em.*: śākhāsvayā DN **17c** vāṅmayaṃ *corr.*: vāṅmāyaṃ D : vāgmāyaṃ N **18b** ˚bhūṣitā *corr.*: ˚bhūṣitam DN **18d** ˚varjitaḥ *corr S* : ˚varjitam DN **19a** ˚bhagaḥ D : ˚bhagaṣ N **19d** ˚nty eva N : ˚ntya – D **20b** ava˚ D : anu˚ N : • ˚dhāryatāṃ *corr. S* : ˚dhāryatā D : ˚pāryatā N **20c** rūpeṇa *em.*: japeṇa N : japena D **21a** bhuktvā D : bhūtvā N **21b** ˚mekhalām *corr.*: ˚mekhalāt DN **22a** ˚vidhā˚ N : ˚vi – – D **22b** āśritāḥ D : āsṛtāḥ N **22c** ˚niyuktāś *corr.*: ˚niyuktaś D : ˚viyuktaś N **22d** rājyaṃ *corr.*: rājya N : rājyā D • ˚vidviṣam *corr.*: ˚vidviṣaḥ N : ˚vidvaṣaḥ D **23a** kramāt D : kramā N • parāṃ *corr. S* : parā DN • paśye *em. S.* : vasye N : veśye D **23b** ˚rūpāṃ *corr.*: ˚rūpān D : ˚rūpāt N **23d** anāmayam D : anāmayet N

|| bhairava uvāca ||
cīrṇavidyāvrato bhūtvā yāṃ sādhayitum icchati
tasmin deyaṃ tato hy argham arghe datte *japet parām* ||1||
yāgaṃ kṛtvā tu vidhivat pūrvasevāṃ samārabhet
navalakṣaṃ japitvā tu agnikāryaparāyaṇaḥ ||2||
japānte tu punar yāgaṃ kṛtvā sādhanam ārabhet
atha vā sādhanaṃ cecched aparāyā varānane ||3||
ṣaḍlakṣaṃ japate tasyā dhyānatadgatacetasaḥ
agnikāryaṃ prakurvāṇo vratacaryārataḥ sadā ||4||
kṣamāvān dhṛtisaṃpanno mitabhuk saṃyatendriyaḥ
evaṃ sevākṛto paścāt tataḥ sādhanam ārabhet ||5||
parāparāṃ yadīccheta sādhitāṃ mantravit sadā
tadā japaṃ vidhānena kuryāt sarvārthasiddhidam ||6||
gṛhī vā vratino vātha brahmacaryaṃ samāśritaḥ
sevāṃ kuryād vidhānena sarvasiddhyarthakāraṇam ||7||
lakṣatrayaṃ japet siddham ekacittaḥ samāhitaḥ
dhyāyet pūrvoditaṃ rūpam *evaṃ* sidhyati sādhakaḥ ||8||
atha sevākṛto vīraḥ sattvayukto dṛḍhavrataḥ
sarvasiddhikaraṃ divyaṃ tataḥ sādhanam ārabhet ||9||
ayutāṣṭakahomaṃ ca tataś caivāyutadvayam
mahāphalguṣamāṃsasya hutvāyutam atandritaḥ ||10||
kṛṣṇapakṣe caturdaśyāṃ trirātraṃ ca upoṣitaḥ
niśi gatvā śmaśānaṃ tu sahāyaiḥ parivarjitaḥ ||11||
nagno muktaśikho bhūtvā kauberyabhimukhaḥ sthitaḥ
ūrdhvakāyo japen mantrī suniṣkaṃpaḥ parāparām ||12||

4c–16b After 16b, D repeats the text from 4c till 16b with some variants marked as D^2 below.

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1 ≈evaṃ cīrṇavrato bhūtvā yaṃ sādhayitum icchati | dattvārghaṃ tasya lakṣāṇāṃ japen navakaṃ ādarāt *Mālinīvijayottara 10.17cd–18ab* **9–12** *cf.* atha vā vīracittaḥ syāt kṛtvā sevāṃ yathoditām | kṛṣṇabhūtadine rātrau vidhim enaṃ samācaret || kṛtvā pūrvoditaṃ yāgam hutvā dravyam athottaram | ūrdhvakāyo japen mantrī suniṣkampottarāmukhaḥ *Mālinīvijayottara 10. 27–28*

1*b* yāṃ N : yā D **1*d*** japet parām *conj.*: japāmṛtām D : kṣayomṛtāṃ N **2*d*** °parāyaṇaḥ D : °parāyanaḥ N **3*a*** japānte D : japāntan N **4*a*** ṣaḍ° D : ṣal° N • tasyā N : tasya D **4c** °kāryaṃ D^1N: °kāryaś D^2• prakurvāṇo N : ca kurvāṇo D **4*d*** sadā D : sadāḥ N **5*a*** °panno D : °pannā N **5c** °kṛto *em.*S : °kṛte DN **6*a*** °parāṃ *corr.*: °parā DN • yadī° D : yadi° N **6*b*** sādhitāṃ *corr.*: sādhitaṃ D^1N : śādhitaṃ D^2 **6c** japaṃ *em.*: japa° DN **7*a*** gṛhī *em.*S : gṛhe DN **7*b*** °caryaṃ *corr.*: °caryaḥ D : °caryya N • °śritaḥ D : °sṛtaḥ N **7*d*** sarva° D^2: sa ca D^1N • °siddhy° D^1N : °siddh° D^2 **8*a*** japet siddham D1N : japed vidvān D2 **8*b*** °cittaḥ D : °citta N **8*d*** evaṃ *em.*S : japaṃ D^2: jape D^1: japa N • sādhakaḥ *em.*S : sādhakaiḥ D^1N : sādhake D^2 **9*b*** satva° D^1N : sadva° D^2 **10*a*** ayutā° *corr.*: āyutā° DN **10c** °phalguṣa° D : °phalgusa° N • °māṃsasya N : °māsasya D **11*a*** °pakṣe D : °pakṣa° N **11c** niśi gatvā *em.*S : nirāgatvā D^2: nirgatvā tu D^1: nirogatvā N **11*d*** sahāyaiḥ D : sahāyaiṣ N **12*b*** kauberya° *em.*: kauvīryā DN • °mukhaḥ D^2: °mukha D^1N **12*d*** °kaṃpaḥ *corr.*: °kaṃpa DN • °parām N : °parān D

ekacittasthito vīraḥ sa mahātmā prasannadhīḥ
tāvad yāvat samāyātā yogeśvaryaḥ samantataḥ ||13||
tāsāṃ caiva tu rūpāṇi bhīṣaṇāni bahūni ca
dṛṣṭvā naiva bhayaṃ kuryād vidyām eva -m- anusmaret ||14||
tataḥ kalakalārāvaṃ kṛtvā ghoraṃ sudāruṇam
bhūmau nipatya tiṣṭhanti veṣṭyantyaḥ sādhakottamam ||15||
kāścid utphullanayanāḥ kāścid raktāyatekṣaṇāḥ
uṣṭravyāghrānanāḥ kāścit kāścic caiva kharānanāḥ ||16||
vivastrā muktakeśāś ca kāścic cānyā varānane
kharūpiṇyo mahābhāgā madavibhrāntalocanāḥ ||17||
vistīrṇanayanāḥ kāścit pīnonnatapayodharāḥ
divyālaṅkāradīptāṅgāḥ sarvakāmārthasādhikāḥ ||18||
tato niṣkampacittas tu vidyām āvartya mantravit
tāsāṃ kṛtvā namaskāraṃ vāmāṅgaṃ bhedayet svakam ||19||
taduttham lohitaṃ gṛhya pūrayitvā tato 'ñjalim
gṛṇan vidyāṃ tataś caiṣāṃ †mucchantībhyāṃ† pradāpayet ||20||
datte 'rghe tu tato devyaḥ siddhiṃ yacchanti mānasīm
sādhakasya mahābhāgāḥ sarvakāmaphalapradāḥ ||21||
yatheṣṭaceṣṭaḥ sarvatra krīḍate ca yathāsukham
prayānti tatkṣaṇād eva svaśaktibalacoditāḥ ||22||

13*cd* = *Mālinīvijayottara 10.29ab* **15** ≈ kṛtvā kalakalārāvam atighoraṃ sudāruṇam || bhūmau nipatya tiṣṭhanti veṣṭyāntaḥ sādhakeśvaram *Mālinīvijayottara 10.29cd–30ab* **19*cd*** ≈ tāsāṃ kṛtvā namaskāraṃ bhittvā vāmāṅgam ātmanaḥ *Mālinīvijayottara 10.30cd* **20** *cf.* tadutthena yatas tāsāṃ dattvārghaṃ tatsamo bhavet *Mālinīvijayottara 10.31ab*

13*a* vīraḥ D[1]: vīra D[2]N **14*d*** eva D : aiva N **15*c*** nipatya *corr.*: niyatya D[2]: niyati D[1]: nipati N **15*d*** veṣṭyantyaḥ *em.*S : veṣṭyantaṃ DN • °ottamam D[2]N : °ottamat D[1] **16*a*** kāścid *corr.*: kaścid DN • °nayanāḥ *corr.*: °nayanā D[1]N : °nayanaḥ D[2] **16*b*** kāścid *corr.*: kaścid DN **16*c*** °ānanāḥ D : °ānanā N • kāścid *corr.*: kaścid DN **16*d*** kāścic *corr.*: kaścic DN • °ānanāḥ *corr.*: °ānanā DN **17*b*** kāścic *corr.*: kaścic DN **17*c*** kharūpiṇyo *corr.*: kharūpinyo D : svarūpiṇyā N **17*d*** °locanāḥ D : °locanā N **18*a*** vistīrṇa° D : vistīrṇṇaṃ N • °nayanāḥ D : °janmanāḥ N • kāścit *corr.*: kaścit DN **18*b*** °dharāḥ *corr.*. °dharā DN **18*c*** °āṅgāḥ *corr.*: °āṅge D : °āṅgo N **20*a*** °utthaṃ D : °gacchaṃ N **20*b*** ñjaliṃ N : ñjaliḥ D **20*c*** gṛṇan *em.* *I* : vṛṇaṃ D : hṛṇaṃ N • vidyāṃ *em.*: vindyāt D : vindyā N • caiṣāṃ *corr.*: caiṣān N : caiṣā D **20*d*** mucchantībhyāṃ N : acchattābhyaṃ D **21*a*** rghe D : rghye N • devyaḥ D : devya N **21*b*** yacchanti *em.*S : icchanti DN **21*c*** °bhāgāḥ D : °bhāgā N **22*a*** °ceṣṭaḥ *corr.*S : °ceṣṭa D : °ceṣṭaṃ N **22*d*** svaśaktivala° D : śaktivalala° N

Paṭala 14

athātaḥ saṃpravakṣyāmi bhuktimuktiphalapradam
aparāyā vidhiṃ samyag yena sidhyanti sādhakāḥ ||1||
śmaśānavāsī satataṃ maunī bhasmānulepanaḥ
pūrvanyāsena saṃnaddho yuktāhāraḥ suyantritaḥ ||2||
japed akṣaralakṣaṃ tu tadgatenāntarātmanā
lakṣāṇāṃ tu traye japte hunet – phalguṣaṃ kramāt ||3||
sādhakātme susaṃyuktāṃ rudraśaktiṃ mahābalām
aghoreśvararūpeṇa dṛṣṭvā siddhim avāpnuyāt ||4||
sādhakas tv analaprakhyaṃ japadhyānaṃ prayojayet
śuklāṃ caiva japasyānte tad evāpyāyanaṃ smṛtam ||5||

This paṭala is missing in N

1c vidhiṃ *corr.*: vidhiḥ D **2b** ˚lepanaḥ *corr.*: ˚lepanam D **3c** traye *corr.*: trayo D **3d** hunet *conj.*: hun – t D **4a** ˚yuktāṃ *em.*: ˚yukto D **4b** ˚śaktiṃ *corr.*: ˚śaktir D • ˚balāṃ *corr.*˚balāḥ D **5a** sādhakas tv *em.*: sādhakatv D **5d** ˚āpyāyanaṃ *em.*: ˚ādhyāyanaṃ D

atah paraṃ pravakṣyāmi parāvyāptiṃ samāsataḥ
anenaiva vidhānena dinānāṃ saptakaṃ yadi ||1||
abhyarcya parayā tena tasya siddhiḥ śṛṇu priye
saptame 'hni vyatikrānte hṛtpadmāntargatām imām ||2||
japan dhyāyan svarūpeṇa paśyate nātra saṃśayaḥ
dṛṣṭvā cotpatate samyak svaśarīreṇa sādhakaḥ ||3||
tatas tu mānasī siddhir divyā tasya pravartate
krīḍayitvā yatheṣṭaṃ syād aṇimādiguṇair yutaḥ ||4||
pātāle mānuṣe divye antarikṣe viyadgatau
devaiśvaryaś ca sarvatra prāptayogo varānane
svecchāyur*vid* ato bhūtvā yadīccheta -m- imaṃ vrajet ||5||

1a ataḥ paraṃ D : athātaḥ saṃ° N *1b* °vyāptiṃ *corr.*: °vyāpti DN *2a* abhyarcya *em.*: abhyardya DN • tena *conj.*: °rtena DN *2b* siddhiḥ D : siddhi N *2d* °āntar° D : °ānta° N *3a* japan *corr.*: japa DN • °dhyāyan D : °dhāyaṃ N • °rūpeṇa *em.*: °jāpena D : °jāpe*N *4b* divyā *corr.*: divyas N : di – – D *4c* syād D : syā N *4d* aṇimādi° D : animādi° N • yutaḥ *corr.*: yutam DN *5a* pātāle *corr.*: pātāla DN *5b* antarikṣe D : antarīkṣe N • viyad° *em.*: piyad° N : dhiyad° D *5c* °aiśvaryaś D : °aiśvarya N *5d* °yogo *em.*: °yoge DN *5e* °āyur° D : °āpur° N • °vid *conj.*: °ved D : °vad N : ato D : atā N *5f* yadī° D : yadi° N

||devy uvāca ||
bhagavan devadeveśa yoginīgaṇanāyaka
siddhayogeśvarīṇāṃ tu mataṃ tad avadhāritam ||1||
tatra praśnaṃ bhavet pūrvaṃ vyāptiś caiva -m- ataḥ param
rudraśaktitrayaṃ tasmāt tato vidyāṅgapañcakam ||2||
lokeśāḥ samayā dīkṣā agnikāryavidhir mayā
vratāny aṅgeṣu vidyānāṃ tathā mṛtyuṃjayo 'pi ca ||3||
lakṣaṇaṃ vāgviśuddhasya vidhivac cāvadhāritam
śrutā deva mahādīkṣā sakalīkaraṇottamam ||4||
adhunā śrotum icchāmi bhairavasyāmitadyuteḥ
bhairavaṃ mātṛvargaṃ ca śabdarāśivyavasthitam ||5||
hitāya sādhakendrāṇāṃ sarvasaṃsiddhikāraṇam
vidyātrayasya caiveha sādhanaṃ samudāyakam ||6||
taṃ śrutvā śrotum icchāmi vyastasādhanam ātmanaḥ
ātmīyaṃ ca mahādeva sādhanaṃ yogibhiḥ saha ||7||
vīryair yuktasya deveśa cakrāvasthasya saṃmatam
tasya taṃ yoginīnātha uttaraṃ tantram uttamam ||8||
||bhairava uvāca||
cintāmaṇir yathā loke cintitārthapradāyikā
tathaiva mātṛkā loke vāñchitārthaprasādhikā ||9||
yathāśakti varārohe sā tathā kathitā purā
idānīm uttare tantre khyāpyate bhairavaṃ yathā ||10||
vyavasthitaṃ pureśāni sarvasiddhyarthakāraṇam
śiro yat tasya deveśi salalāṭaṃ japed yutam ||11||
bindunādaṃ śiroddeśe lalāṭe aṃ punas tathā
sānusvāraṃ tathaivaṃ ca bhairavaṃ yoginīmate ||12||
akārasaṃsthitā nāsā ā vaktraṃ sarvataḥ śubham
visargaḥ kīrtitā jihvā paramāmṛtalolupā ||13||
i ī netrayugaṃ tasya krameṇaiva varānane
u ū nāsāpuṭas te ca devadevasya suvrate ||14||

9ab ≈cintāmaṇir yathā loke cintitārthaphalapradā *Tantrasadbhāva 4.60cd* **13ab** *cf.* a lalāṭe dvitīyaṃ ca vaktre saṃparikalpayet *Mālinīvijayottara 8.27ab*

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0 uvāca D : ovāca N **1b** ˚nāyaka *corr.*: ˚nāyakaḥ DN **1d** matan D : madan N **2a** pūrvvaṃ N : pūrva D **3a** lokeśāḥ *em.*: lokeṣāṃ N : lokaiṣāṃ D • samayā D : samayaṃ N **3b** ˚kāryya˚ N : ˚kāryaṃ D • ˚vidhir *corr.*: ˚vidhiṃ DN **3c** vratāny N : vratābhy D • aṅgeṣu *corr.*: eṅgeṣu N : aṅge tu D **3d** ˚jayo *em.*: ˚jaye DN **4a** ˚viśuddhasya *em. S.* : ˚viśuddhāya DN **5a** śrotum D : sratram N **5b** ˚āmitadyuteḥ D : ˚amitadyute N **6d** samudāyakam N : samudāyikam D **7a** śrutvā *em.*: śrutaṃ DN **7b** ˚sādhanam *em.*: ˚sādhāram DN **8c** taṃ N : tāṃ D **9a** ˚maṇir *corr.*: ˚maṇi DN **9b** ˚ārtha˚ N : ˚ortha˚ D **10b** kathitā N : kathitaḥ D **10d** khyāpyate *conj. S.* : vyāpyate DN **11a** pureśāni D : pareśāni N **11b** ˚kāraṇam D : ˚kāraṇāt N **11c** yat D : yaṃ N **12a** śiroddeśe N : śirodeśe D **13a** ˚saṃsthitā *corr.*: ˚saṃsthito DN • nāsā D : nāso N **13b** sarvataḥ D : sarvadaḥ N **13c** kīrtitā *corr.*: kīrtitaṃ DN

ṛ ṝ gaṇḍadvayaṃ tasya ḷ ḹ śrotrayugaṃ kramāt
o au oṣṭhau tu devasya e ai daśanapaṅktayaḥ ||15||
mukham evaṃvidhaṃ kāryaṃ bhairavasyātmaśaktibhiḥ
tato devīmayaṃ paścāc charīraṃ bhairavasya tu ||16||
kādyavarge sthitāś cāṣṭau mātaro lokamātarāḥ
brahmāṇīm ādikāṃ kṛtvā aghoreśyantataḥ priye ||17||
dakṣaskandhaṃ samārabhya yāvat kopaṃ prabhoḥ smṛtam
dakṣagrīvā ca saṃyuktaṃ kavarṇaṃ parikīrtitam ||18||
khavarṇaṃ bāhudaṇḍaṃ ca gakāraṃ dakṣiṇaṃ karaṃ
ghakāro 'ṅgulayaḥ sarvā ṅakāras tu nakhāḥ smṛtāḥ ||19||
kavargaṃ kīrtito devi krameṇaiva suśobhane
grīvā ca skandhanihitā cakāraṃ vāma*saṃjñitam* ||20||
chakāro bāhudaṇḍaṃ syāj jakāro hasta ucyate
jhakāro 'ṅgulayaḥ sarvā ñakāras tu nakhāḥ smṛtāḥ ||21||
nitambaṃ ca ṭakāraṃ tu ṭheti jaṅgham udāhṛtāḥ
ḍakāraṃ dakṣiṇaṃ pādaṃ ḍhakāro 'ṅgulayas tathā ||22||
ṇakāreṇa nakhāḥ sarve dakṣapāde vyavasthitāḥ
vāmaṃ nitambabhāgaṃ tu jaṅghā pādas tathaiva ca ||23||
aṅgulyāś ca nakhāś caiva tavargeṇa kramāt kuru
vāmaṃ nitambaṃ ca gataṃ takāraṃ parikīrtitam ||24||
tha jaṅghā tasya deveśi da pādaṃ vāmam ucyate
dhakāro 'ṅgulakāḥ sarvā na nakhāḥ parikīrtitāḥ ||25||
pakāraṃ dakṣiṇaṃ pārśvaṃ pha vāmaṃ parikīrtitam
bakāraṃ pṛṣṭham ity uktaṃ bhakāraṃ jaṭharaṃ smṛtam ||26||
makāraṃ hṛdayaṃ śreṣṭhaṃ sarvasaṃmohalakṣaṇam

23cd-24ab N has these two lines twice (N^1 and N^2 in the apparatus)

13*cd* *cf.* aṃ śikhāyāṃ visargeṇa jihvāṃ saṃparikalpayet *Mālinīvijayottara 8.29ab* **14–15*ab*** *cf.* i ī netradvaye dattvā u ū karṇadvaye tathā || ṛ ṝ nāsāpuṭe tadvat ḷ ḹ gaṇḍadvaye tathā *Mālinīvijayottara 8.27cd–28ab* **15*cd*** *cf.* e ai adhordhvadanteṣu o-aukārau tathoṣṭhayoḥ *Mālinīvijayottara 8.28cd* **13–15** *cf* lalāṭavaktre dṛgkarṇanāsāgaṇḍaradauṣṭhagau || dvaye dvaye śikhājihve visargāntās tu ṣoḍaśa *Tantrāloka 15.117 cd–118ab* **18*cd*–21*cd*** *cf.* dakṣiṇaskandhadordaṇḍakarāṅgulinakheṣu ca || kavargaṃ vinyased vāme tadvac cādyam anukramāt *Mālinīvijayottara 8.29cd–30ab* **22–25** *cf.* ṭatādyau pūrvavad vargau nitamborvādiṣu nyaset *Mālinīvijayottara 8.30cd* **18–25** *cf.* dakṣānyayoḥ skandhabāhukarāṅgulinakhe kacau || vargau ṭatau kramāt kaṭyām ūrvādiṣu niyojayet *Tantrāloka 15.118cd–119ab*

15*a* gaṇḍa° N : gaṇḍu° D **15*b*** śrotra° N : sotra° D **16*a*** evaṃvidhaṃ *corr.*: evavidhaṃ DN **16*d*** charīraṃ D : charīrāṃ N **17*a*** sthitāś *corr.*: sthitā DN **17*b*** mātaro *em.*: mācarau N : mācaro D • loka° *em.*: rauka° DN **17*c*** ādikāṃ *corr.*: ādikaṃ N : āditaḥ D **17*d*** aghoreśyantataḥ *conj.*: aghoreśī tathā DN **18*a*** samārabhya D : sarasvatyā N **18*b*** °kopaṃ D : °kāyaṃ N • prabhoḥ D : prabho N **19*d*** ṅakāras N : ḍakāras D • nakhāḥ *corr.*: nakhā D : nakho N **20*d*** °saṃjñitam N : °saṃjñikaṃ D **21*a*** chakāro *em.*: cakāro N : ikāro D • syāj D : syā N **21*c*** jhakāro *em.*: ṛkāro N : sakāro D **21*d*** ñakāras N : ggakāras D • nakhāḥ D^{pc} *sec. manu* : nakhā D^{ac}N **22*a*** nitambaṃ *corr.*: nitaṃvā DN **22*c*** ḍakāraṃ *em.*: takāraṃ DN **22*d*** ḍhakāro D : phakāro N **23*a*** nakhāḥ D : nakhā N **23*b*** °pāde D : °pāda° N **24*b*** °vargeṇa N^1: °vargena N^1D • kramāt *em.*: kramāṃ DN • kuru D : kuruḥ N **25*a*** deveśi D : deveśe N **25*b*** da *corr.*: dā DN **25*c*** °kāro *corr.*: °kārā D : °kāra N **26*a*** pakāraṃ D : pakāra N • pārśvaṃ *corr.*: pārśve DN **26*b*** vāmaṃ D : kāraṃ N

tvaggatas tu yakāro vai rudhiraṃ raḥ prakīrtitam ||27||
la māṃsaṃ devadevasya va snāyuḥ parikīrtitaḥ
śakāraś cāsthisaṃghātaḥ ṣa majjā parikīrtitā ||28||
sa śukradhātur devasya jagadutpatty†ayoṣitaḥ†
hakāras tu prasādaḥ syāt kṣakāraḥ krodha ucyate ||29||
evam etāḥ samāsena mātṛkāḥ sarvadehagāḥ
bhairavasya sthitā devi sṛṣṭisaṃhārakārikāḥ ||30||
siddhayogeśvarītantre tvatprītyarthaṃ varānane
sakalīkaraṇaṃ devi kathitaṃ sarvasiddhidam ||31||
idānīṃ sādhanaṃ vakṣye śaktīnāṃ bhairavāśrayam
śmaśāne niśi –m– āśritya ekacittaḥ samāhitaḥ ||32||
aṣṭāraṃ cakram ālikhya nābhinemisamanvitam
rājavarṇātmakaṃ sarvaṃ nābhiṃ pītaṃ prakalpayet ||33||
kṛṣṇā nemis tu kartavyā guṇaiḥ sarvatra lāñchitā
evaṃ niṣpādya cakraṃ vai bhairavīkṛtavigrahaḥ ||34||
tatra nīlo mahāsattvaḥ sarvabhūṣaṇabhūṣitaḥ
digvāsaś caikacittas tu sahāyaiḥ parivarjitaḥ ||35||
tato hṛdvyomapadme tu karṇikāsanasaṃsthitām
svakīyenaiva rūpeṇa tatrasthāṃ pūjayet tu tām ||36||
manasena yathānyāyaṃ tataś cakre yathāvidhi
raktamuktas tato devi mantrite udake sati ||37||
paramāstreṇa saṃprokṣya *tatra khaṭvā*ṅgadīpitam
yajen nābhau varaṃ devaṃ tato bhairavarūpiṇam ||38||
vakṣyamāṇena rūpeṇa mahāpretakṛtāsanam

26–27ab *cf.* pādyaṃ pārśvadvaye pṛṣṭhe jaṭhare hṛdy anukramāt *Mālinīvijayottara 8.31ab* **27c** *cf.* yakāraṃ tvacam ity āhur *Tantrasadbhāva 9.151a* **27d** *cf.* rakāraṃ raktam ucyate *Tantrasadbhāva 9.150d* **27cd–28ab** *cf.* tvagraktamāṃsasūtreṣu yavargaṃ parikalpayet *Mālinīvijayottara 8.31cd* **29** *cf.* śādyam asthivasāśukraprāṇakopeṣu (°kopeṣu *em.*: °kūpeṣu *ed.* : °kośeṣu *cit. in Viveka- ad Tantrāloka 15.117–120*) pañcakam *Mālinīvijayottara 8.32ab* **26–29** *cf.* pavargaṃ pārśvayoḥ pṛṣṭhe jaṭhare hṛdy atho nava || tvagraktamāṃsasūtrāsthivasāśukrapurogamān *Tantrāloka 15.119cd–120ab*

27c tvag° *corr.*: tva° DN **27d** rudhiraṃ raḥ D : rupiraṃ ran N **28a** la *corr.*: laṃ D : lāṃ N • māṃsaṃ D : – mān N **28b** va snāyuḥ parikīrtitaḥ *corr.*: vā snāyuṃ parikīrtitāḥ DN **28c** °saṃghātaḥ *corr.*: °saṃghātaṃ DN **28d** parikīrtitā *corr.*: parikīrtitāḥ DN **29a** °dhātur *corr.*: °dhātu D : °pātu N **29c** prasādaḥ *corr.*: prasādaṃ DN • syāt N : syān D **29d** kṣa° N : dha° D • °kāraḥ *corr.*: °kāra N : °kāraṃ D • krodha N : krodham D **30a** etāḥ D : etā N **30b** mātṛkāḥ *em.*: mātṛgāḥ D : mātṛgā N • °dehagāḥ D : °dehajāḥ N **31b** tvatprītyarthaṃ *conj. V*: tvatpirārthaṃ DN **32a** vakṣye N : – – D **32c** śmaśāne D : śmaśāna N • āśritya D : āsṛtya N **32d** °cittaḥ D : °citta N • samāhitaḥ D : samāhitaṃ N **33a** cakram N : cakraṃm D **33b** nābhi° *corr.*: nābhiṃ DN • °nemi° D : °remi° N **33c** °varṇātmakaṃ *em.*: °varṇāka D : °karmmātmakas N • sarvaṃ *em.*: sarvā DN **33d** nābhiṃ *corr.*: nābhi D : ṇābhi N • pītaṃ *conj.*: pīḍā D : pīḍa N **34a** nemis D : nomas N **35a** nīlo D : nīlā N • °satvaḥ D : °satva N **35c** caika° D : caiva° N **35d** sahāyaiḥ D : sahāyoṣ N **36a** hṛd° D : hṛt° N • °vyoma° *em.*: °vyama° D : °vāma° N **36b** °sthitām *corr.*: °sthitam DN **36c** svakīyenaiva *corr.*: svakeyenaiva DN • rūpeṇa *em.*: jāpeṇa N : jāyena D **37a** °nyāyaṃ *corr.*: °nyāsyaṃ DN **37b** °vidhi *corr.*: °vidhiḥ DN **37c** °muktas D : °mukto N **37d** sati D : mati N **38a** paramā° *conj. cf.* paramāstra° *in Kubjikāmata 10.52c* : parayā° DN **38b** tatra khaṭvā° *conj.*: tatvacakrā° DN **38c** nābhau *corr.*: nābho D : nāsā N **39a** vakṣya° D : vakta° N • °māṇena *corr.*: °mānena DN • rūpeṇa *em.*: jāpeṇa N : jāyena D

mātṛkāmātṛbhir deham ajaṃ viśvasvayaṃbhuvam ||39||
rājasair agnibījaiś ca arakeṣu vyavasthitaiḥ
svarūpeṇa tato devyā āsanaiś ca svakaiḥ svakaiḥ ||40||
sthitāḥ pūjyā mahādevi arakeṣu yathāvidhi
kavarge saṃsthitā brāhmī cavarge caiva vaiṣṇavī ||41||
māheśvarī ṭavargasthā yāmyā pūjyā ta-m-ādinā
kaumārī sarpavalayā pādyenaitāṃ prapūjayet ||42||
yavarge vāsavī tatra karṇamoṭī śa-m-ādinā
krodhe *seyā* parāśaktir aghoreśī †samardayet†||43||
jagaddhitasya devasya bhairavasyāmitadyuteḥ
tatsaṅgāṃ pūjayed devīṃ parāṃ viśvasya nāyikām ||44||
svakīyenaiva rūpeṇa aśeṣaphaladāyakām
naivedyaṃ vividhaṃ kṛtvā arcayitvā prayatnataḥ ||45||
vidhivad gandhapuṣpaiś ca dhūpair divyaiḥ sugandhibhiḥ
evaṃ pūjya prayatnena dakṣiṇasyām avasthitaḥ ||46||
sthito vāpy upaviṣṭo vā dhīro vīrāsanasthitaḥ
suniṣkampo japed devīṃ ekacittas tu tadgataḥ ||47||
ayutaṃ parayā bhaktyā tatas tāṃ paśyate dhruvam
svakīyenaiva rūpeṇa tato hy arghaṃ pradāpayet ||48||
kusumenāñjaliṃ pūrṇaṃ vāmāṅgaprabhavena tu
gṛṇan mantravaraṃ devi tatas tasya dadāti ca ||49||
manasā īpsitān kāmān vibhavaṃ vā svakaṃ priye
prayacchanti na saṃdeho vidhiṃ kṛtvā ayaṃ sphuṭam ||50||
aṅgair yuktā mahādevi yacchanty evaṃ na saṃśayaḥ
evaṃ parāparā devī trirātre varadā bhavet ||51||
parā vai navarātre tu ṣaḍrātreṇaiva cāparā
sarvā<rtha>dāyikā devyā vidhimantrān samācaret ||52||

39*b* °āsanam *corr.*: °āsanām DN **40*a*** rājasair agni° *em.*: rājasenāgni° D : rājāmenāgni° N **40*b*** vyavasthitaiḥ N : vyavasthitaḥ D **40c** °rūpeṇa *em.*: °jāpeṇa N : °jāpyena D • devyā D : devyau N **40*d*** svakaiḥ svakaiḥ D : svakai svakaiḥ N **41*a*** sthitāḥ *corr.*: sthitā DN **41*b*** °vidhi *corr.*: °vidhiḥ DN **41c** °varge D : °varga N **41*d*** caiva N : caivaṃ D **42*a*** ṭa° em : ṭha° DN **42*b*** yāmyā D : yāmyo N **42*d*** pādyenaitāṃ *corr.*: pādyenetāṃ N : dyenetāṃ D **43*b*** śa° *corr.*: sa° DN **43c** krodhe *corr.*: krodhau N : krodhaḥ D • °śaktir *corr.*: °śakti DN **44c** tatsaṅgāṃ *conj.*: tadgaṅgāṃ D : tadgaṅgo N **44*d*** parāṃ *corr.*: parā N : ṣarā D • nāyikām *corr.*: nāyikān DN **45*a*** rūpeṇa *em.*: jāpeṇa N : jāyena D **45*b*** °dāyakām *corr.*: °dāyakān N : °kṣayakān D **45c** vividhaṃ kṛtvā D : vidhivad gatvā N **46*b*** divyaiḥ D : divyai N **46c** pūjya D : pūjyā N **46*d*** dakṣiṇasyām *em.*: dakṣiṇāsām DN • avasthitaḥ *corr.*: avasthitam DN **47*a*** sthito *corr.*: sthitaṃ DN • upaviṣṭo *corr.*: upaviṣṭaṃ DN **47*b*** °sthitaḥ *corr.*: °sthitaṃ N : °saṃsthitam D **47c** devīṃ *em.*: devī N : devi D **48c** rūpeṇa *em.*: jāpeṇa N : jāyena D **49*a*** pūrṇaṃ *corr.*: pūrṇāṃ DN **49*b*** °āṅga° *corr.*: °āṅgā° N : °āṅgāḥ D • °bhavena D : °bhaveṇa N **49c** gṛṇan *corr.*: gṛṇaṃ DN • °varaṃ D : °varaṃn N **50*a*** īpsitān kāmān D : īpsitāṃ kāmāṃ N **50*b*** vā *em.*: cā DN **50*d*** ayaṃ D : svayaṃ N **51*a*** aṅgair D : aṅgor N • yuktā *corr.*: yuktāṃ DN **51c** parāparā devī *corr.*: parāparāṃ devīṃ DN **51*d*** bhavet D : bhavat N **52*a*** °rātre tu D : °rātreṣu N **52*b*** ṣaḍrātreṇaiva D : mantrāntenaiva N **52c** sarvārtha° *conj.*: sarvā sā N : sarvā – – D **52*d*** °mantrān N : °mantraṃ D

||devy uvāca||
śrutaṃ deva mayā sarvaṃ parāvyāptiḥ samāsataḥ
brūhi sarvaṃ yathānyāyaṃ parāparavidhiṃ śubham ||1||
||bhairava uvāca||
vidhiṃ parāparāyās tu sādhanaṃ śṛṇu sāmpratam
yena yaṣṭena siddhyanti sādhakāḥ sarvakarmasu ||2||
aṣṭāraṃ cakram ālikhya pūrvoktavidhinā budhaḥ
pūrvavad bhairavaṃ yaṣṭvā mātṛbhiḥ pariveṣṭitam ||3||
tadutsaṅgagatāṃ devīṃ japed dhyāyeta mantravit
japel lakṣaṃ tu vidhivat tato homaṃ tu kārayet ||4||
mahāphalguṣahomaṃ syāt trisahasraṃ tribhiḥ plutam
śmaśāne bhīṣaṇe kuryāt sahāyaiḥ parivarjitaḥ ||5||
homānte paśyate devīm agnisthāṃ tu parāparām
kapāle kṣatajaṃ gṛhya gṛṇan mantravaraṃ budhaḥ ||6||
arghaṃ deyaṃ tadā tasya vāñchitārthaprasiddhaye
datte 'rghe prārthayed iṣṭāṃ devīṃ *yogeśi*saṃmatām ||7||
pātālam anyasiddhiṃ vā tataḥ sarvaṃ dadāti sā
dattvā vā cātmavibhavam antardhānaṃ vrajaty asau ||8||
atha vā bhairavasyaiva kūṭasthasya varānane
parokṣeṇaiva mārgeṇa agre tenaiva dīpitām ||9||
iṣṭvā yajet tato hy aṅgān digvidiksaṃvyavasthitān
arakeṣu tataḥ paścād aghoryādyaṣṭakaṃ yajet ||10||
bhinnāṃ parāparāṃ devīṃ teṣu mantrān prakalpayet
pūrve yajeta deveśīm aghorāṃ sa śivapradā ||11||
āgneyyāṃ tu parāghorāṃ ghorarūpāṃ tu dakṣiṇā
mukhīghorīṃ tu nairṛtyāṃ arake vāruṇe punaḥ ||12||
bhīmāṃ devīṃ nyaset tasmin vāyavye bhīṣaṇīṃ punaḥ

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0 uvāca D : ovāca N **1*b*** parā° *corr.*: parāṃ DN • vyāptiḥ D : vyāpti N **1*c*** sarvaṃ *corr.*: sarrva N : sarve D • °nyāyaṃ *corr.*: °nyāyyaṃ DN **1*d*** vidhiṃ *corr.*: vidhiḥ DN • śubham *corr.*: śubhān D : śubhāṃ N • uvāca D : ovāca N **2*a*** parāparāyās *em.*: parāparāyā D : parāparānyāṃ N **2*c*** yaṣṭena D : japtena N **2*d*** sādhakāḥ D : sādhakā N • °karmasu *em.*: °kāmasu DN **4*a*** °utsaṅga° *em.*: °udgaṅgāṃ D : °dadgaṅgāṃ N • devīṃ *corr.*: devī N : devi D **4*b*** japed *corr.*: jape N : japye D **5*a*** °homaṃ *conj.= 25a* : evaṃ DN **5*b*** °sahasraṃ D : °sahasra N • plutaṃ N : putam D **5*c*** śmaśāne D : śmaśāna N **5*d*** sahāyaiḥ parivarjitaḥ *em.*: sakhāya parivarjitam DN **6*b*** °parām N : °parān D **6*c*** gṛhya D : gṛhṇa N **6*d*** gṛṇan *corr.*: gṛṇaṃ D : gaṇaṃ N • mantra° N : maṃtraṃ D **7*a*** arghaṃ D : arghaṃn N **7*b*** °siddhaye *corr.*: °siddhayet DN **7*c*** rghe *em.*: cche DN • iṣṭāṃ *corr.*: diṣṭāṃ DN **7*d*** devīṃ *corr.*: devī DN • yogeśisaṃmatām *conj.*: yogīśrisaṃmatam D : yogīsrisaṃmataṃ N **8*a*** pātālaṃ D : pātalim N **8*b*** sā D : sāḥ N **8*d*** vrajaty D : vrajany N **9*a*** atha D : apa N **9*b*** kūṭasthasya *corr.*: kūṭāsthasya N : kūṭāstasya D **9*c*** °kṣeṇa D : °kṣena N **9*d*** tenaiva *em.*: tair eva D : tair ava° N **10*a*** iṣṭvā D : iṣṭā N • aṅgān *em.*: aṅgā N : aṅgaṃ D **10*b*** °sthitān *em.*: °sthitām DN **10*d*** °ādya° *corr.*: °āda° DN **11*c*** deveśīṃ N : deveśīṃm D **11*d*** aghorāṃ *em.*: aghorāḥ D : aghorā N • °pradā *corr.*: °pradāḥ DN **12*a*** °yyāṃ N : °yāṃ D • °ghorāṃ *corr.*: °ghorā DN **12*b*** °rūpāṃ *corr.*: °rūpā DN **12*c*** mukhī° D : mukhe N • °ghorīṃ *em.*: °ghore DN • nairṛtyāṃ D : nairtyāṃ N **13*a*** bhīmāṃ devīṃ *corr.*: bhīmā devī DN **13*b*** bhīṣaṇīṃ *corr.*: bhīṣaṇī DN

vamanīṃ devi saumye tu pibanīm īśagocare ||13||
evam iṣṭvā vidhānena sakalīkṛtavigrahaḥ
tataḥ parāparāṃ devīṃ hṛdgatāṃ tasya vinyaset ||14||
aghoryādyaṣṭakaṃ paścāc chiraḥprabhṛtivartmani
evaṃ vinyāsamātreṇa sākṣād bhairavatāṃ vrajet ||15||
sakalīkṛtavinyāsa iṣṭvā devīṃ parāparām
ayute dve japen mantrī śmaśānastho digambaraḥ ||16||
pūrvarūpeṇa vidhinā arcāṃ kuryād dine dine
cakre yāvaj japasyāntaṃ tato homaṃ tu kārayet
pūrvavat paśyate devīṃ pūrvavat siddhibhāg bhavet ||17||
atha vā vijane deśe gṛhe vātha manorame
prāṇāyāmakṛto mantrī ṣaṭtriṃśena tu sādhakaḥ ||18||
kare śodhya -m- anenaiva tato bhairavarūpiṇam
navātmāno 'tha kartavyaṃ yathāvidhi niyogataḥ ||19||
tato hy asmin svamantreṇa nyased devīṃ parāparām
svakīyenaiva rūpeṇa karṇikāsanasaṃsthitām ||20||
sā pañcāṅgasamopetā aghoryādyaṣṭakaṃ tataḥ
svasthāneṣu niyuñjīyāt tato devīṃ samarcayet ||21||
dhyātvā cakraṃ yathānyāyaṃ tatra śūlaṃ niyojayet
śūlopari tathā padmaṃ tatrasthāṃ tāṃ prapūjayet ||22||
aṅgayuktāṃ mahādevīṃ nyasec cāṅgāni pūjayet
svasvadiksaṃsthitāñś cāstraṃ padmapatreṣu mantriṇā
aghoryādyaṣṭakaṃ bhūyo arakeṣu yathāvidhi ||23||
sugandhadhūpapuṣpaiś ca dīpaiś caiva manoramaiḥ
naivedyaṃ vividhaṃ dadyād agnikāryaṃ samārabhet ||24||
tryaktenaiva tu chāgena kṣmābhavena tathāpi vā
mahāphalguṣahomaṃ syāt samyak siddhipradaṃ smṛtam ||25||
tilair vā vrīhibhir vāpi matsyamāṃsena vā priye
sidhyate devadeveśi sarvakarmeṣu mantriṇām ||26||
homānte tu japaṃ kuryāt śatam aṣṭābhir uttaram

13c vamanīṃ *corr.*: vamanī DN • devi *em.*: deva DN • saumye *em.*: sūmye D : śūnye N **13d** pibanīm *corr.*: pivanī DN • īśagocare D : īṣagocaret N **14a** iṣṭvā *em.*: iṣṭā DN **14b** °kṛta° N : °kara° D **15a** °ādya° N : °ādṛ° D • paścāc D : paścāt N **15b** chiraḥ° D : śiraḥ° N • °vartmani D : vatmani N **15c** °mātreṇa *em.*: °mantreṇa DN **16a** sakalī° N : bhairavī° D • °vinyāsa *corr.*: °vinyāsaṃ DN **16b** iṣṭvā *em.*: iṣṭā DN • °parām *corr.*: °parāṃm N : °parān D **16d** stho° D : sthe N **17b** arcāṃ *corr.*: arcaṅ D : arcet N **17c** cakkre N : vaktre D • °āntaṃ N : °ānte D **17f** siddhi° N : si – D **18a** gṛhe N : grahe D **19a** kare N : kara D **19c** navā° D : tavā° N • °tmāno N : °tmānā° D **20a** asmin *corr.*: asmāṃ N : assāṃ D **20b** °parāṃ N : °parān D **20d** °āsanasaṃsthitām *corr.*: °āsamasaṃsthitāḥ DN **21a** pañcāṅga° *corr.*: pañcāṅgo° DN : °samopetā N : °samāpetā D **21b** °ādya° N : °ādṛ° D **21c** niyuñjīyāt D : viyuñjīyā N **22a** cakraṃ *em.*: cakre DN • °nyāyaṃ *corr.*: °nyāyya DN **22b** śūlaṃ D : nūnaṃ N **22c** °opari *corr.*: °ipari DN **22d** °sthāṃ *corr.*: °sthā DN **23a** aṅga° D : aṅgā° N • °yuktāṃ *corr.*: °yuktā DN **23c** svasva° N : sva° D • °sthitāṃś *corr.*: °sthitāñ DN **23d** mantriṇā N : trimaṇā D **23e** °ādya° N : °ādṛ° D • bhūyo N : bhūya D **23f** arakeṣu N : anekeṣu D • °vidhi *corr.*: °vidhiḥ DN **24b** dīpaiś N : dīptaiś D • °ramaiḥ *corr.*: °rame DN **25a** tryaktena *em.*: tyaktena DN • chāgena D : chāgeṇa N **26c** °deveśi *corr.*: °deveśī DN **27b** śatam *conj.*: samam DN • aṣṭābhir N : aṣṭābhin D • uttaram *em.* *S.* : antaram DN

tatrāsaṃdhyāṃ tu kurute pṛthvīśaṃ vaśam ānayet ||27||
ṣaṇmāsād devadeveśi krīḍate yogibhiḥ saha
priyo bhavati lokasya pūjyate tu maheśvari ||28||
yojayej juhuyād vāpi japec caiva samāhitaḥ
sa kṛtārtho bhavaty āśu nātra kāryā vicāraṇā
svamantra upasaṃhāraṃ kuryāc caivātmano hṛdi ||29||

27c °saṃdhyāṃ *corr.*: °saṃdhyā DN **27d** pṛthvīśaṃ *corr.*: pṛṣṭīśo D : pṛṣṇīsye N **28a** ṣaṇmāsād *conj.*: semosā DN **28b** saha D : sahaḥ N **28d** pūjyate *corr.*: pūjate D : pūjane N • °eśvari N : °eśvarī D **29b** japec D : jape N • samāhitaḥ D : samāhita N **29c** °ārtho *corr.*: °ārtha D : °ārthaṃ N **29d** kāryā D : kārya N • vicāraṇā D : vicāraṇāt N

athāparāṃ yathā devīṃ sarvayogeśvareśvarīm
sādhayet tad yathā kuṇḍaṃ sarvasiddhyarthakāraṇam ||1||
tathocyate samāsena tatraikāgramanāḥ śṛṇu
pūrvaṃ viśodhayet kāyaṃ prāṇāyāmatrayeṇa tu ||2||
yojayed aparāṃ caiva pratyāhāram ataḥ param
tato nirdagdhakāyas tu vidyādehaṃ prakalpayet ||3||
bhairavākārasadṛśaṃ kāyaṃ caiva navātmanā
paścād aṅgādikaṃ kuryād †vake† caiva krameṇa tu ||4||
evaṃ sa bhairavaḥ sākṣād dhṛdi tasyāparāṃ nyaset
svakīyenaiva rūpeṇa aṅganyāsaṃ pravinyaset ||5||
evaṃ sarvātmako bhūtvā yajet sarvārthasiddhidam
arake tu tataś cakre nābhinemisamanvite ||6||
tasmin sindūravarṇe tu javākusumasaṃnibhe
dāḍimīkusumaprakhya indragopakasaṃnibhe ||7||
bhairavaṃ nābhimadhyasthaṃ tadutsaṅgagatāparām
yajed yathoktamārgeṇa bhinnāṃ tāṃ vinyaset punaḥ ||8||
pūrveṇa yāmyanairṛtyāṃ vāyusaumyāntare 'parām
arakās tu vinirdiṣṭās tatsthā devyāḥ prapūjayet ||9||
ādyena mānasīṃ devīṃ pūrveṇoktāṃ prapūjayet
dvitīyasthāṃ mahādevīṃ nairṛtyāntarataś †caret† ||10||
arake cakravegā tu mohany ante tu cārcayet
arakāntagatāṃ bhīmāṃ śavāsīnāṃ mahābalām ||11||
aparāṃ tena rūpeṇa jvālāmālāvibhūṣitām
pūjayed vividhaiḥ puṣpaiḥ sugandhaiś ca vilepanaiḥ ||12||
dhūpair āmodabahulair naivedyair māṃsamoditaiḥ
iṣṭvā praṇamya vidhivad agnikāryaṃ tu kārayet ||13||
pūrvoditair gurudravyair japte lakṣatraye sati

4ab *cf.* tato bhairavarūpiṇam | navātmāno 'tha kartavyaṃ *SYM 18.19bc* **5ab** *cf. SYM 18.14bd*

1a athāparāṃ *em.*: atha parāṃ DN **1b** °eśvareśvarīm D : °eśvarīṃśvarīṃ N **1c** kuṇḍaṃ D : kurṇṇaṃ N **1d** °artha° N : °arthaṃ D **2b** tatraikā° *corr.*: tatrekā° D : tantrekā° N • °manāḥ D : °samā N **2c** pūrvaṃ N : pūrva D • °śodhayet D : °śodhayat N **3a** yojayed *corr.*: yodhayed DN • aparāṃ *corr.*: aparā DN **4b** navātmanā *em.*: na cātmanā DN **4d** vake D : dvaikai N **5a** bhairavaḥ *corr.*: bhairavaṃ DN **5b** °parāṃ *corr.*: °parā DN **5d** °nyāsaṃ *corr.*: °nyāse D : °nyāsa N **6a** °ātmako *corr.*: °ātmake DN **6c** tataś D : tatoś N **6d** nābhi° *em.*: tāni DN **7b** sannibhe D : sanvibha N **7c** dāḍimī° D : ḍāḍimī° N • °prakhya D : °prakhyo N **7d** sannibhe D : sanvibhe N **8b** °utsaṅga° *em.*: °utsaṅgāṃ DN • °gatā° *corr.*: °gatāṃ DN • °parāṃ N : °parā D **8d** bhinnān N : bhinnās D **9a** °nairṛtyāṃ D : °nairtyāṃ N **9b** °saumyāntare D : °somyottare N **9c** arakās tu *em.*: arakāsu DN • °diṣṭās D : °diṣṭāḥ N **9d** tat° *corr.*: ta° DN • °sthā N : °sthān D • devyāḥ D : devyā N **10b** °oktāṃ *corr.*: °āktāṃ D : °ākāṃ N **10d** nairṛtyāntarataś D : nairtyottarato N **11b** ante *corr.*: ānte DN **11c** °gatāṃ *corr.*: °gataṃ DN **12b** jvālā° D : jñātvā° N • °bhūṣitām D : °bhāṣitāṃ N **12c** puṣpaiḥ D : puṣpai N **13a** °bahulair D : °bahulai N **13b** naivedyair D : naivedyai N • mānsa° N : māsa° D **13c** iṣṭvā D : iṣṭā N **14b** japte D : japel N • sati D : mati N

homayed ayutaṃ sārdhaṃ nārasya piśitasya tu ||14||
homānte devadeveśīṃ paśyate cāgnimadhyagām
sā tasya praviśec cakre tattulyaś caiva jāyate ||15||
kartā hartā tathā devi tathā pālayatāpi ca
varadā sādhakendrāṇāṃ yathā bhairava -m- eva ca ||16||
†māṃsāni naśyamānā tu† niśā kāryo hy ayaṃ vidhiḥ
ekākinā yathoktena vidhinānena sādhanam ||17||
gṛhe vātha prakurvāṇair vīro vāpy athavābalā
ayaṃ vidhir varārohe tasya vāksiddhi jāyate ||18||
athavā cakramadhye tu śūlapadmāsane sthitā
divā vā yadi vā rātrau pūjyā caikākinā priye ||19||
japel lakṣaṃ tu vidhinā mantratadgatamānasaḥ
homayet phalguṣaṃ nāraṃ chāgaṃ vā kṣmābhavaṃ tathā ||20||
matsyamāṃsena vā tryaktaṃ puraṃ vā vrīhayo 'pi vā
nāreṇa yoginīsattvam ajenaiva śivāpatiḥ ||21||
vāmādīnāṃ patitvaṃ hi kṣmābhavāt sādhake bhavet
patitvaṃ śākinīnāṃ tu raudryā saṃprati kīrtitam ||22||
ḍākinīnāṃ patitvaṃ tu labhec chīghraṃ tadākṣataiḥ
padmahomāl labhed rājyaṃ bilvair *hom*āmitaṃ vasu ||23||
yāni cānyāni karmāṇi anuktāny api sādhake
sarvadā kurute vīro vrīhihomān trikaplutān ||24||
sarvam eva hi hotavyaṃ sarvasiddhyarthakāraṇam
evam eva karīyo 'yaṃ vidhiḥ sarvatra coditam
sāmānyaṃ devadeveśi rahasyaṃ sāmudāyikam ||25||

15*ab* ≈homānte paśyate devīṃ agnisthāṃ tu parāparām *SYM 18.6ab* **17c–18*b*** *cf. SYM 18.18ab* **20c–21*b*** *cf. SYM 18.25-26*

14*d* piśitasya D : piṣitasya N **15*b*** paśyate *em.*= SYM 18.6a: masyate DN • °gām D : °gā N **15c** praviśec cakre D : praviśerc cakre N **16*a*** devi *em.*: devī DN **17*a*** naśyamānā tu N : nasyamāno tu D **17*b*** kāryo *corr.*: kāryā DN **17c** ekākinā *corr.*: ekākino DN **17*d*** °ānena *conj.*: °āne tu DN **18*b*** valā N : – lā D **18c** vidhir D : vidhi N **19*b*** sthitā *corr.*: sthitām D : sthitān N **19*d*** pūjyā N : pūjya D **20*a*** japel D : jape N **20*b*** mantra° *corr.*: mantre N : maṃtras D **20*d*** kṣmābhavan tathā D : kṣmābhavantarthatāṃ N **21*b*** vrīhayo *corr.*: vrīhaye DN **21c** nāreṇa D : vāreṇa N **21*d*** ajenaiva *corr.*: ajecaiva DN • śivā° *corr.*: śiṣā° D : śivo° N • °patiḥ D : °pati N **22*b*** °bhavāt *corr.*: °bhavā DN **23c** °homāl D : °homā N **23*d*** bilvair D : bilvai N **24*b*** api *corr.*: āpi DN • sādhakā N **24*d*** °homān *corr.*: °homā DN • trikaplutān *corr.*: trikaṃ plutāḥ DN **25c** evam *corr.*: eva DN **25*e*** sāmānyaṃ D : sāmānya N • °deveśi *em.*: °deveśe DN

||bhairava uvāca||
athātaḥ saṃpravakṣyāmi girirājasute tava
umāmāheśvaraṃ cakraṃ rudradvādaśabhir yathā
yogibhiś ca samāsena kathyamāno 'dhunā śṛṇu ||1||
dvādaśārasya cakrasya ye rudrā arakāgatāḥ
yoginyaś ca mahādevi yujyante sarvakāmadāḥ ||2||
teṣāṃ saṃcārabhedaś ca arakeṣu yathā bhavet
udayaṃ teṣu yad devi māse māse tad ucyate ||3||
ādityagatisaṃcāraṃ māse māse tathaiva tu
ādityagatimānena udayaṃ kathitaṃ tava ||4||
||devy uvāca||
śobhanaṃ devadeveśa tvayā proktaṃ jaṭādhara
sādhakānāṃ hitārthāya yoginīnāṃ gaṇasya ca ||5||
yathā niyojyate nityaṃ pratimāsaṃ prayogataḥ
tathā hi nikhilaṃ deva bhrāntinirnāśanaṃ hara ||6||
||bhairava uvāca ||
nābhyāṃ yajeta -m- ātmānaṃ bhairavaṃ cāṅgasaṃyutam
kalaśe 'mṛtapūrṇe tu kurvann amṛta*manthanam* ||7||
dakṣanāmena yo rudra udayasya maheśvari
kārtikaṃ māsam akhilaṃ sa tu *bhukto* maheśvari ||8||
pūrvārake pūjayet tu yoginyā saha saṃyutam
śeṣāṇyā vīrayoginyā arakāntargatā yajet ||9||
yasya rudrasya yo māsas taṃ yajet pūrvavat sthitam
eṣāṃ mantra*samutpattir* dakṣākṣaraniyojitā ||10||
punar mantrasamāyogāt teṣāṃ nyāsaṃ prakīrtitam
vajramudrāsamāyogas teṣāṃ yogigaṇasya ca ||11||
evaṃ saṃcārabhedena māsadvādaśam eva hi
yajec cakre ca vidhivad yoginīsiddhim icchatā ||12||
kathitās te mahādevi svaradvādaśabheditāḥ

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10 *cf.* yasya rudrasya yo māsas tam ādāv †udayād udet†|| taṃ tu pūjya prayatnena ādau kṛtvā vidhānataḥ | pūrvapatrāt samārabhya śeṣā dikṣu yathāvidhi *Tantrasadbhāva 7.21c–22*

1c °māheśvaraṃ *corr.*: °māheśvare N : °maheśvare D • °cakraṃ *corr.*: cakre DN **1d** rudra° N : rudre D **1e** yogibhiś D : yoginiś N **2b** arakā° *corr.*: arakāṃ DN **3a** saṃcāra° *conj.*: saṃcaya° DN • °bhedaś *corr.*: °bhedaṃ DN **3d** māse māse *corr.*: māsi māsi DN **5b** proktaṃ *corr.*: proktā DN • °dhara *corr.*: °dharaḥ DN **6d** hara *corr.*: haraḥ DN **7a** yajetam N : yajanam D **7b** °yutam D : °yutaḥ N **7c** °pūrṇe *corr.*: °pūrṇaṃ DN **7d** kurvann *em.*: kurvam DN • °manthanam *conj.*: °sandhanam D : °sanvanaṃ N **8a** °nāmena *corr.*: °ṇāmena DN • yo D : yā N **8c** kārtikaṃ D : kārttike N **9a** tu N : tad D **9b** °yutam *corr.*: °yutaḥ DN **9d** °gatā *em.*: °gataṃ DN **10a** māsas *em.*: māsaḥ D : māso N **10b** taṃ *em.*: sa N : saḥ D • pūrvavat D : pūrvvava N **10c** eṣāṃ D : eṣā N • mantra° N : mantraḥ D • °pattir *conj.*: °pāti DN **10d** °yojitā *corr.*: °yojitaḥ D • °yojitam N **11a** mantra° N : maṃtraḥ D • °yogāt *em.*: °yogās D : °yogā N **11c** °yogas *corr.*: °yogaṃ DN **12b** māsa° *corr.*: māsaṃ DN • °daśam D : °daśa N **12d** icchatā D : icchatāḥ N **13a** kathitās te *corr.*: kathitān te N : kathinte D

yoginīnāṃ ca vīrāṇām eṣa mantragaṇaḥ smṛtaḥ ||13||
ye punar nābhimadhyasthās te pūjyāḥ pūrvataḥ kramāt
lāñchitā vajramudrāyā arakās tu prakalpayet ||14||
arakāsu ca sarvāsu parītā parivāritā
vajraḥ śūlo 'tha cakraś ca halaś cāṅkuśam eva ca ||15||
dhvajaś cānyo mahākāli pāśaḥ khaḍgaṃ prakīrtitam
mudgaro 'tha gadā padmaṃ śaktiś cānyātha ghaṇṭikā||16||
dvādaśaite samākhyātā mudrā vīragaṇasya tu
ebhir vinā na siddhyanti prayatnenāpi sādhakāḥ ||17||
rajaṃ tu pūrvavat kuryāt suraktaṃ tu sujājvalam
sarvakāmapradaṃ puṇyaṃ sarvapāpapramocanam ||18||
paścāt samarcayitvā tu darśayet sādhakasya tu
ātmaśoṇitasaṃmiśraṃ kartavyaṃ rañjayed idam ||19||
yasmiṃs tat patate puṣpaṃ cakre guhyasamudbhave
tasya tannāmagotraṃ ca kartavyaṃ sādhakasya tu ||20||
caṇḍaś cātra prakartavyaḥ svadiṅmātroditena ca
evam iṣṭvā yathānyāyaṃ rudreśapadam āpnuyāt ||21||
anyathā tu mahāvīre vyathā tantrapaśor iva
athaivaṃ tu kṛte paścān *mānasaṃ cakramaṇḍalam* ||22||
saptāhaṃ tu japed yas tu †mānasaṃ cakra saṃkulāt†
dhyātāś ca pūjitā devi siddhim iṣṭāṃ dadanti ca ||23||
saptāhaṃ śaktivīrāṇāṃ patitvam acirāl labhet
sa patiḥ sarvaśaktīnāṃ trailokyaṃ tasya sidhyati ||24||
anyathā vidhihīnasya na hi siddhir bhavet kvacit
caṇḍo mārgaśire māse haraḥ pauṣe 'tha sidhyati ||25||
śauṇḍī ca māghamāse tu pramathaḥ phālguṇe 'ti ca
caitramāse 'tha bhīmas tu vaiśākhe manmathas tathā ||26||
jyeṣṭhe ca śakuniḥ pūjya āṣāḍhe sumatis tathā
nandanaḥ śrāvaṇe māse gopālo bhādrapade tathā ||27||
pitāmahaś ca vīreśo māsasyāśvayujasya ca

13*d* °gaṇaḥ D : °gaṇā N **14*a*** °sthās D : °sthā N **14*b*** pūjyāḥ D : pūjyā N • pūrvataḥ D : pūrvvavat N **14c** lāñchitā *corr.*: lāṃchitaṃ D : lāṃcchite N **14*d*** arakās *em.*: akārās DN **15*a*** arakāsu ca *em.*: akāresu ca N : akārakāsu caḥ D **15*b*** °vāritā *corr.*: °vāritām DN **15*a*** vajraḥ *corr.*: vajra DN **15*d*** halaś D : halo N **16*b*** pāśaḥ *corr.*: pāśa DN **16*d*** ghaṇṭikā *corr.*: ghaṇṭikāḥ DN **17*a*** dvādaśaite N : dvādaśete D **18*a*** pūrvavat kuryāt N : pūrvakuryā D **19*d*** rañjayed *em.*: rajayod DN **20*a*** yasmiṃs D : yasmin N • puṣpaṃ N : puṣpaṃñ D **20*b*** °bhave *corr.*: °bhavet DN **21*a*** caṇḍaś N : caṇḍañ D • prakartavayaḥ *corr.*: prakartavyaṃ DN **21*b*** °diṅmātro° D : °digmātrau° N • °ditena *em.*: °dinena N : °ninena D **21c** iṣṭvā *corr.*: iṣṭā DN • °nyāyaṃ *corr.*: °nyāyyaṃ DN **21*d*** °eśa° *corr.*: °eśaṃ DN **22*a*** °vīre *corr.*: °vīra DN **22c** athaivaṃ *corr.*: athevaṃ DN **23c** dhyātāś D : dhyānāc N **23*d*** dadanti D : dadatvi N **24*b*** acirāl D : acirā N **24c** patiḥ D : pati N **24*d*** trai° *em.*: au° D : jo° N **25*b*** hi N : *om.* D **25c** caṇḍo *corr.*: caṇḍa DN • māse N : *om.* D **25*d*** haraḥ D : hariṣ N • pauṣe D : paṣye N **26*a*** sauṇḍī N : śoṇḍī D **26*b*** pramathaḥ D : pramatho N **26c** tha D : tu N • bhīmas *corr.*: bhīmaṃ DN **27*a*** pūjya *corr.*: pūjyā DN **27c** nandanaḥ *corr.*: nandane DN

kārtikaṃ māsam akhilaṃ dakṣanāmā yaśasvini ||28||
evaṃ māsakrameṇaiva bhairavo mantravigrahaḥ
yaḥ smariṣyati siddhyarthe tasya siddhir na dūrataḥ ||29||
ṛtavo ye samākhyātāḥ ṣaḍāreṣu yathāvidhi
cakreśaṃ pūjayet tāṃs tu vidhinā tu vidhānavit ||30||
teṣāṃ nāmāni vakṣyāmi śṛṇu devi tapodhane
caturyugavibhāgena kathayāmi tavākhilam ||31||
baliś ca balinandaś ca daśagrīvo haro hayaḥ
mādhavaś ca samākhyātaḥ ṣaṣṭha eva ṛjūttamaḥ ||32||
ṛturūpeṇa te vīrāḥ kṛte yuge vyavasthitāḥ
yoginīnāṃ sahasrais tu ekaikaḥ parivāritaḥ ||33||
dvādaśais tu mahādevi mahābalabalīyasaiḥ
eteṣu hṛdayo devi mahābalaparākramaḥ ||34||
smaraṇāt siddhido hy eṣa sarvakarmakaraś ca saḥ
umāmāheśvare cakre ayanadvayasaṃsthite ||35||
sidhyate hy aprayatnena sādhakaḥ siddhikāṅkṣiṇaḥ
tretāyāṃ paratas tāsāṃ bhaginīvīrasaṃjñikāḥ ||36||
tatraiva hi samākhyātāś cakrārūḍhā mayā tava
suśriyo gomukhaś caiva kapālī bhīṣmanāyakaḥ ||37||
pākaś caiva śikhaṇḍī ca munir vaiśravaṇas tathā
evamādyās tu ye vīrā dvāpare mātṛnāyakāḥ ||38||
eṣām anyatamā devi vidhikhyātā sureśvari
ākhaṇḍalas tathā śukraḥ śaṇṭhaḥ pāṣāṇakaḥ śivaḥ ||39||
nabho bhānur anantaś ca halīrājo 'tha dundubhiḥ
bhīmārjuno 'tha bhīmaś ca mahārājo 'tha durmanaḥ ||40||

25c–28 *cf.* dakṣaś caṇḍo haraḥ śauṇḍī pramatho bhīmamanmathaḥ | śakuniḥ sumatir nando gopālo 'tha pitāmahaḥ || dvādaśaite mahāvīrā dvādaśāre niyojayet | napuṃsakagaṇaṃ tyaktvā svarair hy ete vyavasthitāḥ *Tantrasadbhāva 7.12–13* **32ab** = *Tantrasadbhāva 16.146cd* **37c–38b** ≈suśriyo gomukho 'pi ca | bhīṣmaḥ pākaḥ śikhaṇḍī ca muniś cākhaṇḍalas tathā *Tantrasadbhāva 16.147b–d* **39cd** ≈muniś cākhaṇḍalas tathā | śakraḥ pāśānakaḥ ṣaṇṭho dvāpare mātṛjambhakāḥ *Tantrasadbhāva 16.147d–148b* **40ab** ≈nabho bhānur anantaś ca helārājo mahābalaḥ *Tantrasadbhāva 16.148cd* **40cd** ≈bhīmārjunas tathā droṇo mahārājo 'tha sundaraḥ *Tantrasadbhāva 16.149ab*

28c akhilaṃ D : akhila N **28d** yaśasvini D : yaśasvinī N **29c** yaḥ D : ya N • smariṣyati N : sariṣyati D **30a** ṛtavo ye *corr.*: ritavaṣpa N : ṛtavavya D • sam° N : – D • °ākhyātāḥ *corr.*: °ākhyātāṣ N : °ākhyātā D **30b** ṣaḍāreṣu N : ṣaḍāre tu D °vidhi N : °vidhiḥ D **30c** cakreśaṃ D : cakrasaṃ° N • tāṃs tu *corr.*: tās tu DN **31b** tapo° D : tapā° N **31c** °vibhāgena D : °vibhā*ena N **32c** mādhavaś D : sādhanaś N • °khyātaḥ *corr.*: °khyātāḥ D : °khyātā N **32d** ṛjū° D : rijū° N : °ttamaḥ *corr.*: °ttamāḥ DN **33a** ṛtu° D : ritu° N • rūpeṇa *em.*: °jāpena D : °japena N • vīrāḥ *corr.*: vīrā DN **33b** kṛte *corr.*: kṛto DN **33d** ekaikaḥ *corr.*: ekaikaṃ DN • °vāritaḥ *corr.*: °vāritam DN **34c** hṛdayo *em.*: hṛdaye DN **34d** °kramaḥ *corr.*: °kramam DN **35a** eṣa N : eṣaḥ D **36a** aprayatnena D : aprameyaś ca N **36c** paratas *corr.*: paratās DN **37a** °khyātāś D : °khyātā N **37b** °rūḍhā *corr.*: °rūḍha DN • tava D : tavaḥ N **38a** śikhaṇḍī *em. cf. Tantrasadbhāva 16.147b* : vikhaṇḍī DN **38b** munir D : muni N **38c** °ādyās D : °ādyas N **38d** mātṛ° D : mātri° N **39a** °tamā *corr.*: °tamaṃ DN **39c** ākhaṇḍalas D : ākhaṇḍala N • śukraḥ *corr.*: śukra DN **39d** śaṇṭhaḥ *em.cf. Tantrasadbhāva 16.148a* : sañcai DN **40a** anantaś *em.= Tantrasadbhāva 16.148c* : amantaś N : asastaś D **40b** °rājo N : °rāje D

bhasmarājo 'tha kalyāṇo madhu sindūrakas tathā
caturo māṭharaś caiva mātṛsāyujyagāminaḥ ||41||
kalau yuge 'tha ghorākhyāḥ śatam anyaṃ prakīrtitam
eṣāṃ anukrameṇaiva nāmā vīra*gaṇa*sya tu ||42||
pūjyamānās tu tā devyāḥ kathayiṣyanti sādhakaiḥ
vakṣyate sādhyasiddhyarthe siddhayogeśvarīmate ||43||
*oṃ*kāre tu baliṃ vidyād balinandaś ca *juṃ* smṛtam
daśagrīvo *va*kāreṇa *kaṃ*kāreṇa haraḥ smṛtaḥ ||44||
*ya*kāreṇa hayaṃ vidyāt mādhavas tu visargiṇā
*gha*kāre devadeveśe catūrudrāḥ kramāgatāḥ ||45||
te pūjyāḥ pūrvavad garbhe arakeṣu yathākramāt
pūjayed vīra*cetena* sarvasiddhyarthakāraṇam ||46||
japen mantravaraṃ devi †apsyādātsā – dham† utpatet
nāsya †rovayitā†kaścid bhairaveva hi pūjyate ||47||
yoginībhiḥ samastāt tu varadātā bhaveta saḥ
etac cakravaraṃ devi rahasyaṃ gopayet sadā ||48||

41*ab* = *Tantrasadbhāva 16.149cd* **41*cd*** ≈caturo vāmanaś caiva mātṛsāyojyagāminaḥ *Tantrasadbhāva 16.150ab* **42*ab*** ≈caturyugasya tasyānte śatam anyaṃ prakīrtitam *Tantrasadbhāva 16.150cd* **43** *cf.* devyaś ca pūjyamānās tu sādhakaiḥ śāstracintakaiḥ | kathayiṣyanti te sarve śāstrasadbhāvam uttamam *Tantrasadbhāva 16.151*

41*a* °rājo *em.*= *Tantrasadbhāva 16.149c* : °ravo DN • kalyāṇo D : kalyāno N **41*b*** sindūrakas *corr.*: sindurakas DN **41*c*** māṭharaś D : māṭharāś N **41*d*** mātṛsāyujya° D : mātrisāyojya° N **42*a*** kalau *corr.*: kālau DN • ghorākhyāḥ *corr.*: ghorākhyā DN **42*b*** śatam D : satam N • anyaṃ N : anyaḥ D **42*c*** °krameṇaiva D : °kramenaiva N **42*d*** °gaṇasya *conj.*: [-1-] sasya N : sasya D **43*a*** °mānās *corr.*: °mānas DN • tā *corr.*: tāṃ DN • devyāḥ D : devyā N **43*c*** °arthe *corr.*: °artha DN **44*a*** vidyād *em.*I : vindyād D : viṃdyā N **44*b*** smṛtam *corr.*: smatam DN **44*c*** vakāreṇa *corr.*: vakāreṇā N : vakārekhā D **44*d*** haraḥ D : hara N **45*a*** vidyāt *em.*I : vindyāt D : viṃdyā N **45*b*** mādhavas *conj.*: sādhakas DN • visargiṇā *conj.*: visarggire N : vimardinc D **45*d*** catū° *corr.*: catu° DN **46*a*** pūjyāḥ D : pūjyā N • garbhe D : garbha N **46*c*** cetena *conj.*: catava D : canava N **47*b*** apsyādātsā – dham D : apsādātsādhas N • utpatet D : unyatet N **47*c*** rovayitā D : devayitā N **48*a*** yoginībhiḥ D : yoginībhis N • samastāt *corr.*: samastān DN **48*b*** bhaveta D : bhavena N• saḥ *em.*: sau

||devy uvāca||
vīrāṇāṃ hi mahādeva śrutā nāmāś ca bandhavaḥ
sāmpratam śrotum icchāmi sarvayogiganam tu vai ||1||
lakṣaṇaṃ nipuṇaṃ guhyaṃ sarvakāmārthasādhakam
yena vijñātamātreṇa siddhiṃ gacchati sādhakaḥ ||2||
||bhairava uvāca||
śṛṇu devi paraṃ guhyaṃ – – śaktiviniścayam
caturyugavibhāgena yathā devyaḥ pratiṣṭhitāḥ ||3||
anena guhyatantreṇa rahitāsādhakasya tu
na tu sidhyanti tā devyo yoginyaś ca viśeṣataḥ ||4||
dvividhā yoginīḥ proktāḥ kulajā devatās tathā
mānuṣyāḥ kulajāḥ proktās teṣāṃ śṛṇu kulodgatim
dvijakṣatriyaviṭśūdrakulotpannās tu nāyikāḥ ||5||
||devy uvāca||
<...>
<bhairava uvāca>
<... >
saptaviṃśatimād varṣād ūrdhvaṃ gacchanti tatpadam
anyasmin kula -m- utpannā bhaginyo rudramātarāḥ ||6||
sikte klinne tathā bhīte vyādhinā paripīḍite
prahanya padamardena śoṣayanti vasāmiṣam ||7||
rūpasya parivartena caranty uttamamātarāḥ
devatāḥ pūrvam ākhyātā mātṛlokapratiṣṭhitāḥ ||8||
suraiḥ siddhaiḥ samudgītā munibhiś ca tapodhanaiḥ
pūjyante *tatprabhāvena* loke *prajābhilāṣiṇaḥ* ||9||

3cd *cf.* caturyugavibhāgena kathayāmi samāsataḥ *Tantrasadbhāva 16.128cd* **5** ≈dvividhā rūpasampannāḥ kulajā devatās tathā | mānuṣyāḥ kulajā jñeyās tāsāṃ śṛṇu kulodgatim || brahmakṣatriyaviṭśūdrakulajāś caiva nāyikāḥ *Tantrasadbhāva 16.129–130ab* **6** ≈saptaviṃśatimād varṣād ūrdhvaṃ jānanti tatpadam || anyasmin kulasambhūtāḥ śākinyo rudramātarāḥ *Tantrasadbhāva 16.130cd–131ab* **7** ≈†sabda†klinne tathā bhīte vyādhibhiḥ paripīḍite || praharanty upamardena śoṣayanti vasāmiṣam *Tantrasadbhāva 16.131cd–132ab* **8** ≈rūpasya parivartārthe caranty uttamamātaraḥ || devatāḥ pūrvam ākhyātā mātṛloke pratiṣṭhitāḥ *Tantrasadbhāva 16.132cd–133ab* **9** ≈surasiddhaiḥ samudgītā munibhiś ca tapodhanaiḥ || pūjyante tatprabhāvena loke pūjābhilāṣiṇaḥ *Tantrasadbhāva 16.133cd–134ab*

1a vīrāṇāṃ D : vīrānāṃ N • hi *corr.*I : he DN **1d** vai D : vaiḥ N **2a** nipuṇaṃ D : nipunaṃ N **2b** °sādhakam D : °sādhanaṃ N **2c** vijñāta° D : vijñāna° N **2d** sādhakaḥ N : sādhakāḥ D **3a** guhyaṃ N : guhya D **4c** na tu sidhyanti tā *conj.*: sidhyatāṃ patitāṃ N : na catuḥ sidhyati tāṃ patitāṃ D • devyo D : devyā N **5a** yoginīḥ *em.*: yoginī DN • proktāḥ D : proktā N **5c** mānuṣyāḥ kulajāḥ proktās D : mānuṣyā kulajā proktā N **5e** °kṣatriya° D : °kṣetriya° N • °śūdra° *corr.* = *Tantrasadbhāva 16.130a* : °śūdrāḥ D : °śūdrā N **6a** sapta° D : saptā° N **6c** utpannā *corr.*: utpannān DN **6d** bhaginyo *conj.*: nāginyo D : vaśinyā N **7c** °mardena *em. D. Goodall cf. Tantrasadbhāva 16.132a* : °mandena DN **7d** śoṣayanti D : soṣayanti N **8a** rūpasya *em.* = *Tantrasadbhāva 16.132c*: japasya D : tapasya N **8b** caranty *em.*= *Tantrasadbhāva 16.132d*: varanty DN **8c** devatāḥ *corr.*: devatā DN **9a** suraiḥ *corr.*: sure DN • siddhaiḥ *corr.*: siddhe DN • samudgītā D : samudbhītā N **9c** tatprabhāvena = *Tantrasadbhāva 16.134a* : tvatprasādena D : tvaṃprasādena N **9d** °lāṣiṇaḥ *em.*: °lāṣitām D : °lāsitāḥ N

†tā – – naravahinyā† sarvās tv āmiṣalampaṭāḥ
pūrvacakrakṛtādhārāḥ paryaṅkāsanasaṃsthitāḥ
yogapaṭṭakabaddhāṅgā rūpam eṣāṃ yuge yuge ||10||
adhvānaṃ niścalaṃ <tāsāṃ> rūpaṃ syāc carubhakṣaṇāt
sā siddhis tat paraṃ sthānaṃ tadarthe golakādaraḥ ||11||
eteṣv eva narāḥ kecil loke *prajābhilāṣiṇaḥ*
vaihāyasapadaṃ yānti bhairavaṃ tadanantaram ||12||
bhadrā gopati ḍāgī – guhā gopanakhā balā
biḍālī kālarātrī ca bhaṭṭā nā<ge>śvarī tathā ||13||
kṛte yuge samutpannā yoginyaḥ surapūjitāḥ
smaraṇena hi devīnāṃ vīrāḥ siddhyanti sundari ||14||
vāmā durgā śivā caṇḍā vāmanī harṣaṇā prabhā
suparṇī bhakṣiṇī caiva tretāyāṃ kulamātarāḥ ||15||
etā devyas tu deveśi sādhakānāṃ sakṛt sakṛt
sakalīkṛtadehānāṃ siddhis tatra prajāyate ||16||
velā kālā ca khañjā ca dvāpare mama yogajāḥ
japtavidyasya tā devyā varadāḥ khecare pade ||17||
sāṃprataṃ śṛṇu tattvena kalau devyās tu tāḥ smṛtāḥ
prabhā bhautā tathā śāntā haraṇī bhāvanī tathā ||18||
harī bhānumatī caiva śrībalā kapilaprabhā
muktāvalī ca vikhyātā bhānumātā parā tathā ||19||

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11 ≈adhvānaṃ niścalaṃ tāsāṃ rūpaṃ syāc carubhakṣaṇe || sā siddhis tat paraṃ sthānaṃ tadarthe golakādaram *Tantrasadbhāva 16. 134cd–135ab* **12** *cf.* eteṣv eva narāḥ kecit kuleṣv evaṃvidhā yadā || tadaitatpadam āpnoti vīrabhāvād anantaram *Tantrasadbhāva 16.135cd–136ab* **13** ≈rudragomatikā nāgī guhā gopamukhā balā || kekarā kālarātrī ca bhaṭṭā nāgeśvarīti ca *Tantrasadbhāva 16.136cd–137ab* **14ab** ≈kṛte yuge bhaviṣyanti yoginyaḥ surapūjitāḥ *Tantrasadbhāva 16.137cd* **15** ≈mālā durgā śivā caṇḍā vāmanī harṣaṇī prabhā || suparṇā rukmiṇī caiva tretāyāṃ kulamātarāḥ *Tantrasadbhāva 16.138.* **17ab** *cf.* harṣatārā suvarṇā ca dvāpare mama yogajāḥ *Tantrasadbhāva 16.139ab* **18cd** *cf.* prabhā mohā tathā śāntā haraṇī pālanī tathā *Tantrasadbhāva 16.139cd* **19** ≈vadhūbhānvī bhānumatī śrībalā kapilaprabhā | muktā muktāvalī caiva jayā vai bhānunī parā *Tantrasadbhāva 16.140.*

10b sarvās tv āmiṣalampaṭāḥ D : sarvvāś cāmiṣalampaṭā N **10c** °ādhārāḥ D : °ādhārā N **10d** °āsana° *em.*: °āgata° DN **10f** rūpaṃ *conj.*: japaṃ DN **11a** adhvānaṃ *corr.*: ādhvānaṃ DN • tāsāṃ *suppl.* = *Tantrasadbhāva 134c* **11b** rūpaṃ *corr.*: rūpa DN • syāc *em.* = *Tantrasadbhāva 16.134d*: °bhyo DN **11c** siddhis D : siddhi N **11d** tadarthe *corr.* = *Tantrasadbhāva 16.135b*: tadārthā D : udārthā N • golakādaraḥ *em.* = *Tantrasadbhāva 16.135b* : golakaṃdaraḥ N : golakadaraḥ D **12a** narāḥ kecil *em.* = *Tantrasadbhāva 16.135c* : carāṅkavir D : carāṅkecil N **12b** prajā° *conj.*= 9d : pūjā° DN • °lāṣiṇaḥ D : °lāṣiṇa N **12c** yānti *corr.*: yāti DN **13d** °ge° *suppl.* = *Tantrasadbhāva 16.137b* : – DN **14a** kṛte *corr.*: kṛtau DN **14b** yoginyaḥ D : yoginyā N **14c** smaraṇena *conj.*: smaraṇā na D : smaraṇyāva N **14d** vīrāḥ D : vīrā N **15a** caṇḍā *conj.* = *Tantrasadbhāva 16. 138b* : viddhā N : viccā D **15c** bhakṣiṇī D : śaktinī N **15d** tretāyāṃ N : traitāyāṃ D **16a** deveśi *em.*: deveśe D : deveśa N **16b** sādhakānāṃ D : sādhakāṇāṃ N **16d** siddhis D : siddhi N **17a** velā D : valā N • khañjā N : khaṭvā D **17b** dvāpare D : dvāpara N • mama *em.* = *Tantrasadbhāva 16.139b* : sama DN • °jāḥ D : °jā N **17c** japtavidyasya *em.*: japte vidyāsya DN • tā *corr.*: tāṃ DN **17d** varadāḥ *corr.*: varadā DN **18b** kalau D : kalā N • tāḥ D : tā N **18c** bhautā *corr.*: bhotā DN **18d** haraṇī *corr.* = *Tantrasadbhāva 16.139d* : haruṇī DN • bhāvanī tathā N : bhānunī vapu D **19a** bhānumatī D : cānumatī N **19b** °balā N : °velā D • kapila° *corr.*= *Tantrasadbhāva 16.140b* : kapilā DN

†tā – – naravahinyā† sarvās tv āmiṣalampaṭāḥ
pūrvacakrakṛtādhārāḥ paryaṅkāsanasaṃsthitāḥ
yogapaṭṭakabaddhāṅgā rūpam eṣāṃ yuge yuge ||10||
adhvānaṃ niścalaṃ <tāsāṃ> rūpaṃ syāc carubhakṣaṇāt
sā siddhis tat paraṃ sthānaṃ tadarthe golakādaraḥ ||11||
eteṣv eva narāḥ kecil loke *prajābhilāṣiṇaḥ*
vaihāyasapadaṃ yānti bhairavaṃ tadanantaram ||12||
bhadrā gopati ḍāgī – guhā gopanakhā balā
biḍālī kālarātrī ca bhaṭṭā nā<ge>śvarī tathā ||13||
kṛte yuge samutpannā yoginyaḥ surapūjitāḥ
smaraṇena hi devīnāṃ vīrāḥ siddhyanti sundari ||14||
vāmā durgā śivā caṇḍā vāmanī harṣaṇā prabhā
suparṇī bhakṣiṇī caiva tretāyāṃ kulamātarāḥ ||15||
etā devyas tu deveśi sādhakānāṃ sakṛt sakṛt
sakalīkṛtadehānāṃ siddhis tatra prajāyate ||16||
velā kālā ca khañjā ca dvāpare mama yogajāḥ
japtavidyasya tā devyā varadāḥ khecare pade ||17||
sāmpratam śṛṇu tattvena kalau devyās tu tāḥ smṛtāḥ
prabhā bhautā tathā śāntā haraṇī bhāvanī tathā ||18||
harī bhānumatī caiva śrībalā kapilaprabhā
muktāvalī ca vikhyātā bhānumātā parā tathā ||19||

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11 ≈adhvānaṃ niścalaṃ tāsāṃ rūpaṃ syāc carubhakṣaṇe || sā siddhis tat paraṃ sthānaṃ tadarthe golakādaram *Tantrasadbhāva 16. 134cd–135ab* **12** *cf.* eteṣv eva narāḥ kecit kuleṣv evaṃvidhā yadā || tadaitatpadam āpnoti vīrabhāvād anantaram *Tantrasadbhāva 16.135cd–136ab* **13** ≈rudragomatikā nāgī guhā gopamukhā balā || kekarā kālarātrī ca bhaṭṭā nāgeśvarīti ca *Tantrasadbhāva 16.136cd–137ab* **14ab** ≈kṛte yuge bhaviṣyanti yoginyaḥ surapūjitāḥ *Tantrasadbhāva 16.137cd* **15** ≈mālā durgā śivā caṇḍā vāmanī harṣaṇī prabhā || suparṇā rukmiṇī caiva tretāyāṃ kulamātarāḥ *Tantrasadbhāva 16.138.* **17ab** *cf.* harṣatārā suvarṇā ca dvāpare mama yogajāḥ *Tantrasadbhāva 16.139ab* **18cd** *cf.* prabhā mohā tathā śāntā haraṇī pālanī tathā *Tantrasadbhāva 16.139cd* **19** ≈vadhubhānvī bhānumatī śrībalā kapilaprabhā | muktā muktāvalī caiva jayā vai bhānunī parā *Tantrasadbhāva 16.140.*

10b sarvās tv āmiṣalampaṭāḥ D : sarvvāś cāmiṣalampaṭā N **10c** °ādhārāḥ D : °ādhārā N **10d** °āsana° *em.*: °āgata° DN **10f** rūpaṃ *conj.*: japaṃ DN **11a** adhvānaṃ *corr.*: ādhvānaṃ DN • tāsāṃ *suppl.* = *Tantrasadbhāva 134c* **11b** rūpaṃ *corr.*: rūpa DN • syāc *em.* = *Tantrasadbhāva 16.134d* : °bhyo DN **11c** siddhis D : siddhi N **11d** tadarthe *corr.* = *Tantrasadbhāva 16.135b*: tadārthā D : udārthā N • golakādaraḥ *em.* = *Tantrasadbhāva 16.135b* : golakaṃdaraḥ N : golakadaraḥ D **12a** narāḥ kecil *em.* = *Tantrasadbhāva 16.135c* : carāṅkavir D : carāṅkecil N **12b** prajā° *conj.*= 9d : pūjā° DN • °lāṣiṇaḥ D : °lāṣiṇa N **12c** yānti *corr.*: yāti DN **13d** °ge° *suppl.* = *Tantrasadbhāva 16.137b* : – DN **14a** kṛte *corr.*: kṛtau DN **14b** yoginyaḥ D : yoginyā N **14c** smaraṇena *conj.*: smaraṇā na D : smaraṇyāva N **14d** vīrāḥ D : vīrā N **15a** caṇḍā *conj.* = *Tantrasadbhāva 16. 138b* : viddhā N : viccā D **15c** bhakṣiṇī D : śaktinī N **15d** tretāyāṃ N : traitāyāṃ D **16a** deveśi *em.*: deveśe D : deveśa N **16b** sādhakānāṃ D : sādhakāṇāṃ N **16d** siddhis D : siddhi N **17a** velā D : valā N • khañjā N : khaṭvā D **17b** dvāpare D : dvāpara N • mama *em.* = *Tantrasadbhāva 16.139b* : sama DN • °jāḥ D : °jā N **17c** japtavidyasya *em.*: japte vidyāsya DN • tā *corr.*: tāṃ DN **17d** varadāḥ *corr.*: varadā DN **18b** kalau D : kalā N • tāḥ D : tā N **18c** bhautā *corr.*: bhotā DN **18d** haraṇī *corr.* = *Tantrasadbhāva 16.139d* : haruṇī DN • bhāvanī tathā N : bhānunī vapu D **19a** bhānumatī D : cānumatī N **19b** °balā N : °velā D • kapila° *corr.*= *Tantrasadbhāva 16.140b* : kapilā DN

kalau yuge ca yoginyo vīrāṇāṃ vīrasiddhaye
vikhyātā yoginīḥ sarvās tathā kanyāḥ kule kule ||20||
haritā gomukhā godhā dhātrī vīranakhī balā
kalāv etā bhaviṣyanti caṇḍālakulakanyakāḥ ||21||
mudritā nāmabhir devyās tathā cānyāḥ śivāśivāḥ
– bhaviṣyanti bhūtāś ca tāsāṃ saṃkhyā na vidyate ||22||
mātṛmaṇḍalasaṃbodhāt saṃskārāt tapaso 'tha vā
prāpnuvanti narāḥ kecit siddhim etām anuttamām ||23||
ṣaṇmāse vīramātṝṇāṃ japaṃ †sāgra – miśritā†
sudher api na vijñātaṃ mātṛrudrādhipasya tu ||24||
vyomni brahmamaye padme dviṣaṭke śūlasaṃsthite
rocanābhe 'tivistīrṇe *vātordhvaṃ tu* rajasya tu ||25||
niruddharavidīpte ca śaśāṅkakararodhini
muktakeśaiś caturvaktrā locanaiś ca tribhis tribhiḥ ||26||
*aklānta*ratayaḥ sarvāḥ sarvonmīlitacakṣuṣāḥ
caturbhujāḥ prasannāś ca kanyārūpā manoramāḥ ||27||
ekādaśādhikāriṇyaḥ śaktirūpā vyavasthitāḥ
vyomaparvaṇi cakre tu pūrvāhṇe praharāntare ||28||
madhyāhne cāparaṃ rūpaṃ tāsāṃ atibhayānakam
saṃvartakamahāghoraṃ rudratejovivardhanam ||29||
surāṇām asurāṇāṃ ca manuṣyāṇāṃ ca duḥsaham
śoṇitodadhimadhyastham asthicakram adhomukham ||30||
dviṣaṭkaṃ ca sanābhiṃ ca pītarūpākṣarocitam
sarvasya surajo varṇaḥ sitaś cānyas tu badhyate ||31||

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20 *cf.* kalāv etā bhaviṣyanti tathānyās tu kule kule *Tantrasadbhāva 16.141ab* **21** ≈haritā gomukhī godhā dhātrī vīranakhī balā || kalāv etā bhaviṣyanti caṇḍālakulajāḥ striyaḥ *Tantrasadbhāva 16.141cd–142ab* **22** ≈nāmabhir mudritās tv etās tathānyāś ca śivāśivāḥ || bhaviṣyanti ca bhūtās tu tāsāṃ saṃkhyā na vidyate *Tantrasadbhāva 16.142cd–143ab* **23** = *Tantrasadbhāva 16.143cd–144ab* **25** ≈vyomni brahmamaye padme ṣaṭpatre śūlasaṃsthite | rocanābhe suvistīrṇe sutejaḥparamojjvale *Tantrasadbhāva 16.5*

20c yoginīḥ D : yoginī N • sarvās D : sarvvā N **20d** kanyāḥ *corr.*: kanyā DN • kule kule D : kulākule N **21b** °nakhī *corr.* = *Tantrasadbhāva 16.141d* : °nakhe D : °ṇvakhe N • balā D : calā N **21c** kalāv N : kalov D **21d** °kanyakāḥ *corr.*: °kanyakā DN **22b** cānyāḥ *corr.*: cānyā DN • °śivāḥ *corr.*: °śivā DN **23a** °bodhāt *corr.* = *Tantrasadbhāva 16.143a* : °bodhā DN **23b** saṃskārāt *em.* = *Tantrasadbhāva 16.143b* : saṃskāras DN • tapaso 'tha vā *em.* = *Tantrasadbhāva 16.143b* : tapasādhaṇa N : tapasadhadhā D **23c** narāḥ *corr.*: narā N : naraḥ D **23d** °ttamām *em.*: °ttamāḥ DN **24a** ṣaṇmāse *conj.*: sanmuṣe N : atha – D **24d** mātṛ° D : mātṝ° N **25a** vyomni D : vyāpti N **25b** °ṣaṭke *em.*: °ṣaṣṭhe D : °veṣṭe N • śūla° N : gūla° D **25c** rocanā° D : locanā° N **25d** vātordhvaṃ tu *em.*: vātordhvata D : vānorddhata N **26a** °dīpte *em.*: °dīptā DN **26b** śaśāṅka° *corr.*: śaśaṅkā° D : saśaṅkā° N • °rodhini *corr.*: °rodhani DN **26c** mukta° N : muktaiḥ D • °keśaiś D : keśair N **27a** aklānta° *conj.*: aklinna° DN • °ratayaḥ D : °rataya N • sarvāḥ *corr.*: sarvā DN **27b** °cakṣuṣāḥ *corr.*: °cakṣuṣā DN **27c** °bhujāḥ D : °bhujā N • prasannāś D : prasannāc N **27d** °ramāḥ *corr.*: °ramā DN **28a** °daśādhikāriṇyaḥ D : °dvarādhikāriṇyā N **28d** °āhṇe D : °āhne N • °āntare *corr.*: °āntaret DN **29a** °āhne D : °āhna N **29b** °bhayānakam *corr.*: °bhayānakān DN **29d** °vardhanam *corr.*: °varddhanaḥ N : °vavanam D **31b** °rūpākṣa° *corr.*: °rūpākṣya° N : °rukṣa – D • °rocitaṃ N : °rovitam D **31c** surajo *corr.*: surajā N : svarajā D • varṇaḥ *corr.*: varṇa D : varṇṇe N **31d** badhyate *corr.*: vadhyataḥ DN

ekaikasmai tato devyaś cakraparvaṇi saṃsthitāḥ
hasantyā bhīṣṇayā vācā muktakeśā digambarāḥ ||32||
śoṇitāktottarīyādyā raktāntāyatalocanāḥ
caturbhir vadanaiḥ sarvāḥ kṛṣṇadantaiḥ samantataḥ ||33||
ambikāś ca vijṛmbhante muhuḥ śoṇitamanthane
ekaikasmin patir devo rudrarūpeṇa vā punaḥ ||34||
ṣaḍvidhā rudrayoginyo dviṣaṭkā *rudranāyikāḥ*
yugmake tu sthitā devyā umāpatir iva svayam ||35||
cakranābhisthite śukle kalaśe 'mṛtapūrite
kurvanty amṛtamanthānaṃ *pibanti* cāmṛtaṃ tataḥ ||36||
mantrasya paramākrīḍā japantyo hāsavepitāḥ
dvicatuṣkabhujāḥ sarvāś cāyudhekaradhāriṇīḥ ||37||
madhyāhne rūpam eteṣāṃ ghoraṃ paśubhayāvaham
miśrakaṃ rūpam eteṣāṃ siddhayogeśvarīmate ||38||
aprakāśyam idaṃ ghoraṃ yadīcchej jīvitaṃ ciram
na dadyāt samayajñeṣu lolupāya ca sādhake
na snehān na ca lobhena na cārthena na tṛṣṇayā ||39||
na garvān na ca kīrtyā vā idaṃ guhyaṃ pradāpayet
tasya siddhir varārohe yad idaṃ gopayiṣyati ||40||

32*a* devyaś D : devya N **32***c* hasantyā D : haratyā N • bhīṣṇayā *conj. S.* : bhīṣayā DN **32***d* °keśā D : °keśo N **33***a* °ākto° N : °āṅgo° D • °ttarīyā° D : °ontarīyā° N **33***b* °locanāḥ *corr.*: °locanā DN **33***c* caturbhir D : caturbhi N • sarvāḥ D : sarvā N **33***d* samantataḥ *corr.*: samantataiḥ D : samantatai N **34***a* vijṛmbhante N : vijṛmbhantai D **34***b* muhuḥ D : muhur N • śoṇita° D : śonita° N • °manthane *corr.*: °manthana DN **34***c* devo D : devā N **35***a* °vidhā N : °vidho D **35***c* yugmake N : yugmeke D **36***a* cakra° N : cakre D **36***b* kalaśe *conj.*: kariṣye DN **36***c* amṛta° *corr.*: āmṛta° DN **36***d* pibanti *conj.*: vipattiś D : pipattiś N • cāmṛtaṃ D : comṛtaṃ N **37***a* maṃtrasya D : mattasya N **37***b* °vepitāḥ *corr.*: °vepitaḥ D : °vepitā N **37***c* °bhujāḥ D : °bhujya N **37***d* °dhāriṇīḥ *corr.*: °dhāriṇī N : °dhāriṇi D **38***b* °āvaham *em. V.*: °āpaham DN **39***b* yadī° *corr.*: yadi° DN **39***f* cārthena *corr.*: cārthona DN • na tṛṣṇayā D : ca tṛṣṇayā N **40***a* garvān *em. D. Goodall* : garān DN • kīrttyā N : kīrtyo D **40***b* guhyaṃ *corr.*: guhya D : gurū N **40***c* siddhir *corr.*: siddhi DN

ato hṛṣṭamanā devī romāñcitaśarīriṇī
paraṃ vismayam āpannā śivasya purataḥ sthitā ||1||
kṛtāñjalipuṭaṃ devī praṇipatya muhur muhuḥ
<devy uvāca>
trividhā hi tvayā deva siddhiḥ saṃsūcitā kramāt ||2||
kathayasva mahādeva paraṃ kautūhalaṃ hi me
sādhanaṃ kīdṛśaṃ tasmin siddhayogeśvarīmate ||3||
bhedanaṃ kīdṛśaṃ tāsāṃ yoginīnāṃ maheśvara
sādhakā yena jānanti bhaginyo vīramātarāḥ ||4||
yogeśvarīṇāṃ nāmāni prakāśāni ca yāni ca
tāni sarvāṇi deveśa kathayasva pināki me ||5||
<bhairava uvāca>
dhyānaṃ pūjā japo homaṃ śaktipūrvā *hy* anukramāt
sādhanaṃ sarvatantreṣu siddhidaṃ pañcadhā priye ||6||
sādhanārādhito mantro vidyā vāpi yaśasvini
icchāphalaṃ pradāyanti tantrācārāvirodhataḥ ||7||
siddhis tu trividhā jñeyā uttamādhamamadhyamā
aṇimādiguṇāvāptir mokṣaś caivottamāḥ smṛtāḥ ||8||
pātāle khecaratvaṃ ca tathāntardhānam eva ca
gulikāsiddhim evaṃ hi siddhakāṣṭhakamaṇḍalum ||9||
evamādyākṛtā devi tantre madhyamasiddhayaḥ
maṇḍalīkanarendrāṇāṃ kiṃkurvāṇavidheyatā ||10||
vaśyākarṣaṇam evaṃ hi nigrahānugrahāv api
samastajanavātsalyam ityādyāḥ siddhayo ’dhamāḥ ||11||
evaṃ ca bhavatā pṛṣṭvā mayākhyātam aśeṣataḥ
sāṃprataṃ guhyataraṃ devi śṛṇu tāsāṃ ca lakṣaṇam ||12||
viśvā viśveśvarī caiva hāraudrī vīranāyikā
ambā gurvīti †nāmeyam ity evaṃ nāma ītirī†||13||
vidyānāṃ paramā yoniḥ siddhayogeśvarīmate

13*ab* = *Mālinīvijayottara 20.59cd* ≈ *Tantāloka 30.2ab*   **13*c*** ≈ ambā gurvīti yoginyo bījais tair eva ṣaṭ smṛtāḥ *Mālinīvijayottara 20.60 ab*

1*c* āpannā N : āpannāḥ D   **1*d*** purataḥ D : parame N • sthitā N : sthitāḥ D   **2*a*** devī *corr.*: devīṃ DN   **2*d*** muhuḥ D : muhu N   **2*c*** tvayā D : layā N • deva *corr.*: devi DN   **2*d*** siddhiḥ *corr.*: siddhiṃ DN   **3*b*** kautūhalaṃ D : kaubhūhalaṃ N   **3*c*** sādhanaṃ D : sādhāraṃ N • kīdṛśaṃ N : kīdṛśas D   **4*a*** kīdṛśaṃ N : kīdṛśas D • tāsāṃ D : tābhyāṃ N   **4*b*** maheśvara *corr.*: maheśvarī DN   **4*c*** sādhakā *corr.*: sādhako DN • yenā D : yo na N   **5*a*** yogeśvarīṇāṃ D : yoginīnāṃ ca N   **5*d*** pināki me *em.I* : pinākine DN   **6*b*** hy anukramāt *conj.*: ryonukramāt D : yonukramāt N   **7*c*** °phalaṃ *corr.*: °phala DN   **7*d*** °āvirodhataḥ *corr.*: °avirodhataḥ DN   **8*c*** aṇimādi° D : animādi° N   **8*d*** mokṣaś D : mokṣañ N • °ottamāḥ *corr.*: °ottamā DN • smṛtāḥ D : smṛtā N   **9*a*** pātāle N : tyātāle D   **9*d*** siddha° *corr.*: siddhā° DN • °kāṣṭha° N : °kāṣṭa° D   **10*a*** devi D : deviṃ N   **10*d*** °vidheyatā *corr.*: °vidheyatām DN   **11*d*** °ādyāḥ *corr.*: °ādyā DN • <’>dhamāḥ N : pamā D   **12*a*** pṛṣṭvā N : pṛṣṭo D   **13*a*** viśvā N : viśva D   **13*b*** hāraudrī *em* = *Mālinīvijayottara 20.59d* ≈ *Tantrāloka 30.2a* : mahograā DN   **13*c*** ambā gurvīti *em* = *Mālinīvijayottara 20.60a* ≈ *Tantrāloka 30.2b–c* : avaṃgurveti DN   **14*a*** yoniḥ D : yoni N

rudraśaktiḥ samākhyātā mātṛkā sakalākṣikā ||14||
asmāt tantravarā -m- etā nirgatā yoginīmukhāt
vīrākhyaṃ siddhasāraṃ ca pañcāmṛtam ataḥ param ||15||
viśvādyaṃ yoginījālaṃ kālākhyaṃ khecaraṃ tathā
sādhanaṃ savaraṃ caiva tilakaṃ hṛdayaṃ param ||16||
vidyāpīṭhaṃ śiracchedaṃ mahāsaṃmohanaṃ tathā
nayottaraṃ mahāraudraṃ rudrayāmalam eva ca ||17||
brahmayāmalam anyaṃ ca tathānyaṃ viṣṇuyāmalam
skandayāmalam evaṃ ca umāyāmalam eva ca ||18||
evamādyās tu ye tantrāś catuḥṣaṣṭivibheditāḥ
nirgatā iha caṇḍākṣi siddhayogeśvarīmate ||19||
khecarīṇām idaṃ guhyaṃ nākhyātaṃ kasyacin mayā
prārthitaṃ tava deveśi mayākhyātaṃ sulocane
etāni sūtrasthānāni kathitā dvādaśāmṛte ||20||
ataḥ paraṃ pravakṣyāmi lakṣaṇaṃ sarvakāmikam
yena vijñāyate bhrātā bhaginī vā na saṃśayaḥ ||21||
mukhaṃ yasyās tu dṛśyeta samantāt parimaṇḍalam
vaktre śmaśru bhruvau dīrghe locane ca suśobhane ||22||
śuklavastrapriyā saumyā akṣobhyā satyavādinī
brahmaghoṣapriyā nityaṃ brāhmaṇī ca prakīrtitā ||23||
padmamudrā pradātavyā ūrdhvamudrātha vā punaḥ
ajinaṃ kamaṇḍaluṃ caiva pratimudrā vidhīyate ||24||
daśamī parvaṇī tāsāṃ padmaṃ ca likhyate gṛhe

15cd–16a *cf.* sarvavīrasamāyogaṃ siddhayogeśvarīmatam | pañcāmṛtaṃ ca viśvādyaṃ yoginījālasaṃvaram *Jayadrathayāmala ed. S.* 1.36.17. **15cd and 17a** *cf.* sarvavīraṃ triśūlaṃ ca śrīcakraṃ viśvapūrvakam | yoginījālasaṃjñaṃ ca vidyābhedaṃ śirohṛtam ... savyasrotasi siddhāni śiracchid ubhayātmakam *Jayadrathayāmala ed. S.* 1.40.2, 3cd **17–18** *cf.* vidyābhedaṃ śiracchedaṃ mahāsaṃmohanaṃ tathā | nayottaraṃ mahāraudraṃ rudrayāmalam eva ca || brahmayāmalasaṃjñaṃ ca tathānyaṃ viṣṇuyāmalam | daśaturyaṃ smṛtaṃ skāndam aumaṃ pañcadaśaṃ matam || *Jayadrathayāmala ed. S.* 1.36.18–19. **17b–18** *cf.* nayottaraṃ mahāraudraṃ mahāsaṃmohanaṃ tathā | trikam etan mahādevi vāmasrotasi nirgatam || vibhinnaṃ koṭibhedena śākhākalilavistaram | yāmye srotasi sūtrāṇi pañcakaṃ vaimalāni tu || santi vistīrṇaśākhāni kathyante tāni nāmabhiḥ | raudraumaṃ vaiṣṇavaṃ cāpi caturthaṃ skandayāmalam || akravyācāram etad dhi catuṣkam api tat smṛtam | brahmayāmalasaṃjñaṃ ca pañcamaṃ tat picur matam *Jayadrathayāmala ed. S.* 1.40.4–7 **21** ≈ataḥ paraṃ pravakṣyāmi lāmānāṃ tu lakṣaṇam | <yena> samyag <vijānīyād> bhāvayan sādhakaḥ <...> ||*Abhidhānottara* 38.1. **22** ≈mukha<ṃ> yasyās tu dṛśyeta <...> parimaṇḍalam | vaktre śmaśrūṇi nityam bhruvau dīrghe suromaśā *Abhidhānottara* 38.2. **23** ≈śuklavastrā śuciḥ saumyā akṣobhyā satyavādinī | saddharmaratā nityaṃ vīrabhaginī tu sā jñeyā *Abhidhānottara* 38.3. **24** ≈padmamudrā pradātavyā kūrmamudrāthavā punaḥ | ajinaṃ kamaṇḍalūṃ caiva pratimudrā vidhīyate *Abhidhānottara* 38.4.

14b °śaktiḥ D : °śakti N **14d** °ākṣikā N : °ākṣakāḥ D **15a** asmāt taṃ° N : asmākaṃ D • tantra° *em.S* : taṃtu DN **16a** viśvādyaṃ D : vimvādyaṃ N **17a** śirac° D : śira° N **19a** ye tantrāś D : yat tantrā N **19b** catuḥṣaṣṭi° D : catuṣpaṣṭhi° N **19c** °ākṣi N : °ākṣī D **20b** nākhyātaṃ *corr.*: nākhyātā N : ākhyātaṃ D **20d** °locane D : °rocane N **22a** yasyās *corr.*: yasyāt D : yasyā N **22c** vaktre N : vaktra D • bhruvau *corr.S* : bhruvo DN • dīrghe D : dīrgha N **22d** ca N : na D **23b** akṣobhyā *em. S = Abhidhānottara 38.3b* : – kṣābhyāṃ DN **24c** kamaṇḍaluṃ D : kamaṇḍalaṃ N **25a** daśamī *corr.*: daśaṇī N : daśaṇi D **25b** padmaṃ *corr.*: padma N : padmā D • likhyate D : lighaṭe N

brāhmaṇīkulajātānāṃ yogeśīnāṃ varānane ||25||
brahmeśānāṃ ca ghorāṇāṃ sidhyate sā na saṃśayaḥ
māsamātraṃ vidhiṃ yāvat tadā kāmānugā bhavet ||26||
lamboṣṭhī ca viśālākṣī raktapiṅgalalocanā
āḍhyā ca subhagā dhanyā gaurī campakagandhinī ||27||
dīrghā dīrghakarālā ca vicitravasanapriyā
tisro lekhā lalāṭasthā ūrdhvasīmantam āśritāḥ ||28||
hasate ramate caiva brahmacaryavyavasthitā
raṇājire mṛtānāṃ tu kathāsu ramate sadā ||29||
īdṛśīṃ pramadāṃ dṛṣṭvā śūlamudrāṃ pradarśayet
ākuñcayed vāmapādaṃ dhanuś caiva pra<darśa>yet ||30||
parivartanaṃ tu vāmena pratimudrāṃ dadanti hi
caturthī pañcamī caiva navamy ekādaśī tathā ||31||
caturdaśī amāvāsyā -m- ubhapakṣe ca pūrṇimā
māheśvarīkulā hy etāḥ śarvadhyānaratāś tu tāḥ ||32||
varadāḥ sādhakendrāṇāṃ sarvakāmaphalapradāḥ
sarvakāmaprasiddhyartham – – – – – – nti hi ||33||
gaṇḍābhyāṃ kūpakau yasyā dṛśyete vaktrasaṃsthitau
raktagaurā yadā sā tu haripiṅgalalocanā ||34||
kuñcitāś ca samāḥ keśāḥ paṭṭaṃ dhārayate śire
lalāṭe tu yadā tasya ekā rekhā tu dṛśyate ||35||
dīrghagrīvā tu sā jñeyā dīrghāṅgī raktakeśa sā
nityaṃ hi ramate rakte pītavastre 'tha nīlake ||36||
hasate ramate caiva akasmāc ca prakupyati

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25 ≈daśamī parvaṇī tasyāḥ padmaṃ ca likhitaṃ gṛhe | striyānāṃ tu lāmānām etad bhavati lakṣaṇam *Abhidhānottara* 38.5. 27 ≈lamboṣṭhī ca viśālākṣī raktapiṅgalalocanā | āḍhyā <ca> subhagā dhanyā gaurī campakasaṃnibhā *Abhidhānottara* 38.6. 28 ≈dīrghā dīrghakarālā ca vicitravasanapriyā | tisro lekhā lalāṭe ca ūrdhvasīmantam āśritāḥ *Abhidhānottara* 38.7 29 ≈hasate ramate caiva mārgam ākramya tiṣṭhati | saṃgrāme mṛtakānāṃ ca kathāsu ramate sadā *Abhidhānottara* 38.8. 30 ≈īdṛśīṃ pramadāṃ dṛṣṭvā śūlamudrāṃ pradāpayet | ākuñcitavāmapādaṃ nṛtyaṃ caiva pradarśayet *Abhidhānottara* 38.9. 31 ≈parivartanaṃ ca vāmena pratimudrā vidhīyate | caturdaśī cāṣṭamī ca parvaṇī tasyā vidhīyate *Abhidhānottara* 38.10. 34 ≈nityaṃ hi kūpakau yasyā dṛśyete gaṇḍasaṃsthitau | raktagaurā tathā nityaṃ raktapiṅgalalocanā *Abhidhānottara* 38.12. 35 kuñcitāś ca tathā keśāḥ paṭṭabandhaḥ śire tathā | lalāṭe dṛśyate caiva ekarekhā pratiṣṭhitā *Abhidhānottara* 38.13. 36*a* ≈dīrghagrīvā tathā cordhvā *Abhidhānottara* 38.14a

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26*a* brahmeśā° N : brahmaśā° D • ghorāṇāṃ N : ghorānāṃ D 26*d* tadā *corr.*: tada DN 27*a* lamboṣṭhī D : labdhoṣṇī N • ca *corr.*: va DN 27*b* āḍhyā D : ādyā N 28*b* °vasana° *em. S. = Abhidhānottara 38.7b* : °vadana° DN 28*c* tisro *corr.*: trisre DN 28*d* ūrdhva° D : ūrddha° N • āśritāḥ *em.= Abhidhānottara 38.7d* : ādadhā DN 30*a* īdṛśīṃ *corr.cf. 38a and Abhidhānottara 38.9a* : īdṛśaṃ D : īdṛśāṃ N • pramadāṃ *corr.*: pramadā DN 30*d* °darśa° *suppl. cf. Abhidhānottara 38.9d* : – – DN 31*a* °vartanaṃ *em.*: °vanaṃ DN 31*b* °mudrāṃ *corr.*: °mudrā DN 32*a* °daśī D : °daśyāṃ N 32*b* ubha° N : ubhe D 32*c* māheśvarī° N : maheśvarī° D • etāḥ *corr.*: etā DN 32*d* tāḥ *corr.*: tā N : vāḥ D 33*a* °dāḥ D : °dā N 33*b* °pradāḥ *corr.*: °pradam DN 34*a* gaṇḍābhyāṃ kūpakau *corr.S* : gaṇḍībhyāṃ kūpako DN 34*b* dṛśyete *corr.S* : dṛśyate DN • vaktra° D : vakṣya° N • °sthitau *corr.S* : °sthitā D : °sthitāḥ N 34*c* °gaurā *corr.S* : °gorā DN 35*a* kuñcitāś N : kucitāś D • samāḥ *corr.*: samā DN • keśāḥ D : keśo N 36*a* °āṅgī N : °āṅgrī D

calacittā bhaven nārī kalaheṣu ca rajyate ||37||
īdṛśīṃ pramadāṃ dṛṣṭvā śaktimudrāṃ pradarśayet
ghaṇṭāmudrā ca dātavyā dvitīyā ca prayatnataḥ ||38||
parivartanaṃ tu vāmena pratimudrāṃ dadāti hi
ṣaṣṭhī tu parvaṇī tasyāḥ kaumārīkulajāḥ striyāḥ ||39||
ṣaḍdoṣā siddhidā sā tu kārttikeyakulodgatā
sampradāyaṃ ca sā tuṣṭā dadate sārvakāmikam ||40||
lambastanī sujaṅghā ca sulalāṭā subhāṣiṇī
kṛṣṇā indīvaraśyāmā mudgaśyāmātha vā bhavet ||41||
cipiṭā caiva hrasvā ca sthūlajaṅghā ca yā bhavet
pītavastrā bhaven nityaṃ skandhagrīvāvalambinī ||42||
īdṛśīṃ pramadāṃ dṛṣṭvā śaṅkhaṃ tasya pradarśayet
cakramudrāthavā tasyā dvitīyāṃ darśayet punaḥ ||43||
parivartanaṃ ca vāmena pratimudrāṃ dadāti sā
dvādaśī parvaṇī tāsāṃ cakraṃ ca likhyate gṛhe ||44||
vaiṣṇavīnāṃ yoginīnām etad bhavati lakṣaṇam
sādhakasyābhiyuktasya sarvakāmasukhāni ca ||45||
yoginīvaiṣṇavīnāṃ tu siddhayogeśvarīmate
vijñeyā sādhakair nityaṃ khecaratvajigīṣubhiḥ ||46||
romaśā sarvagātreṣu kṛṣṇapiṅgalalocanā
karālavikṛtākārā ghorā ca sthūladaṃśanā ||47||
lamboṣṭhī kṛṣṇavarṇā ca kolākṣī bhagnanāsikā
nṛtyagāndharvakuśalā meghavarṇā mahādyutiḥ ||48||
īdṛśīṃ pramadāṃ dṛṣṭvā daṃṣṭrāṃ tasya pradarśayet

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37 ≈hasate gāyate caiva akasmāc ca prakupyati | calacittā viśeṣeṇa kalaheṣu ca rajyate *Abhidhānottara* 38.15. 38 īdṛśīṃ pramadāṃ dṛśtvā śaktimudrāṃ pradāpayet | ghaṇṭāmudrā ca pradātavyā dvitīyā caiva yatnataḥ *Abhidhānottara* 38.16. 39*ab* ≈parivartanaṃ tu vāmena pratimudrā vidhīyate *Abhidhānottara* 38.17ab 42*ab* *cf.* hrasvā caiva sthūlajaṅghā ca *Abhidhānottara* 38.17b 42*cd* ≈prītavastrapriyā nityaṃ skandhavastrāvalambinī *Abhidhānottara* 38.17cd 43 *cf.* īdṛśīṃ pramadāṃ dṛṣṭvā cakramudrāṃ pradāpayet | śaṅkhamudrā pradātavyā dvitīyā caiva yatnataḥ *Abhidhānottara* 38.18. 44 *cf.* parivartanaṃ ca vāmena pratimudrā vidhīyate | caturdaśī parvaṇī tasyā vajraṃ ca likhitaṃ gṛhe *Abhidhānottara* 38.19. 47 ≈lomaśā sarvagātreṣu kṛṣṇapiṅgalalocanā | karālavikṛtā ghorā sthūlāsyā sthūlavaktrajā *Abhidhānottara* 38. 20cd–21ab 48 ≈lamboṣṭhī kṛṣṇavarṇā ca koṭarākṣī bhagnanāsikā | nṛtyagāndharvakuśalā meghavarṇā manoharā *Abhidhānottara* 38.21cd–22ab

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37*c* cala° *em.S cf. Abhidhānottara* 38.15a : laya° DN 37*d* kalaheṣu *corr.*: kalahesu D : karahesu N 38*a* īdṛśīṃ pramadāṃ *corr.*: īdṛśī pramadā DN 38*b* °mudrāṃ D : °mudrā N 39*b* °mudrāṃ *corr.*: °mudrā DN 39*c* parvaṇī D : parvanī N • tasyāḥ D : tasyā N 39*d* °kulajāḥ D : °kulajā N 40*b* kārttikeya° *corr.*: kārtikeya° D : kattikeya° N 40*d* sārva° N : sarva ° D 41*a* lamba° D : labdha° N 41*b* subhāṣiṇī *corr.*: subhāminī D : subhāsinī N 41*c* °śyāmā N : °śyāma D 42*a* cipiṭā caiva *corr.*: cipiṭāś cava D : cipiṭaś ceva N 42*d* skandha° *corr.*: skanda° N : skandra° D 43*a* īdṛśīṃ D : īdṛśau N • pramadāṃ *corr.*: pramadā DN 43*b* śaṅkhaṃ D : śaṅkhas N 43*d* dvitīyāṃ *corr.*: dvitīyā DN 44*a* °vartanaṃ N : °vartanaś D 44*b* °mudrāṃ *corr.*: °mudrā DN 44*d* likhyate *corr.*: likhate D : likhane N • gṛhe *corr. cf. Abhidhānottara 38.19d*: grahe DN 45*b* lakṣaṇam D : lakṣaṇāṃ N 46*d* °tvajigīṣubhiḥ *em.S* : °tvajigīṣu ca N : °tvaṃ jigīṣu ca D 47*d* °daṃśanā *em.S cf. Abhidhānottara 38.21b* : °darśanā D : °darśanāt N 48*a* °oṣṭhī D : °auṣṭhī N 48*b* bhagna° N : nagna° D • nāsikā D : nāsikāḥ N 48*d* °dyutiḥ D : °dyuti N 49*a* pramadāṃ D : pramadā N 49*b* daṃṣṭrāṃ tasya *corr.*: daṃṣṭrād asya DN

daṇḍaṃ vāpi tatas tasyā darśayed aviśaṅkitaḥ ||49||
– – – – – – – – varadā sādhakasya tu
nayate śivasāyojyaṃ kalpānte dakṣaṇāśanī ||50||
parivartanaṃ tu vāmena mudrā tāsāṃ na saṃśayaḥ
lakṣaṇīyās tu tā nityaṃ bhūrloke krīḍayanti ca ||51||

49c daṇḍaṃ N : daṇḍa D • vāpi *corr.*: vārpi DN 49*d* darśayed aviśaṅkitaḥ *corr.*: darśayet aviśaṅkitā DN 50c °sāyojyaṃ D : °sāyojyā N 50*d* kalpānte D : kalpante N • °nāśanī *corr.*: °nāśanīṃ DN 51*b* mudrā *corr.*: mudrās D : mudrān N 51c lakṣaṇīyās *corr.S* : lakṣaṇāyāṃ DN 51*d* bhūrloke D : bhūleki N • krīḍayanti N : tarpayanti D

|| bhairava uvāca ||
viśeṣāṃ tu pravakṣyāmi yoginīṃ siddhidāyinīm
uttānavivalākṣī ca piṅgalogrordhvakeśinī ||1||
daśanaiś candrajyotsnābhaiḥ surūpā cāruhāsinī
īdṛśaṃ yasya rūpaṃ ca sā jñeyā tridaśādhipā ||2||
tāṃ dṛṣṭvā sahasā prājño mudrāṃ tasya pradarśayet
dvābhyāṃ caiva karābhyāṃ ca agrapādau tu saṃspṛśet ||3||
sā caiṣā spṛśate mūrdhni mahāyogiṃ vinirdiśet
sā tu saṃbhāṣaṇād devi siddhadravyaṃ prayacchati ||4||

aṃ āṃ iṃ īṃ uṃ ūṃ ṛṃ ṝṃ ||
ḷṃ ḹṃ eṃ aiṃ oṃ auṃ aṃ aḥṃ ||
kaṃ khaṃ gaṃ ghaṃ ṅaṃ ||
caṃ chaṃ jaṃ jhaṃ ñaṃ ||
ṭaṃ ṭhaṃ ḍaṃ ḍhaṃ ṇaṃ ||
taṃ thaṃ daṃ dhaṃ naṃ ||
paṃ phaṃ baṃ bhaṃ maḥ ||5||

†devyo vīrā ca†
dvādaśākṣarabhedena ekaikaṃ bhedayet kramāt
praṇavādinamo'ntāś ca vijñeyā lokamātaraḥ ||6||
yatra yatra tu aṃśena vīrasyātra rucir bhavet
tena tena tu mantreṇa sādhakaḥ sidhyate dhruvam ||7||

1a viśeṣāṃ *corr.*: viśeṣaṃ DN **1b** yoginīṃ *corr.*: yoginī DN • °dāyinīm *corr.* °dāyinī DN **1c** °vival° *corr.*: °vaval° DN **1d** °ogrordhva° *conj.*I : °āgrāgra° DN **2a** °bhaiḥ D : °bhai N **2c** yasya *em.*: yas tu DN **2d** tri° D : triṃ° N **3a** tāṃ D : tā N • prājño D : prājñe N **3b** mudrāṃ D : rudrāṃ N **3d** agra° *corr.*: āgre N : ātma° D • °pādau D : °yādau N **4a** spṛśate D : spṛśaṃte N **4b** °yogiṃ *corr.*: °yogi DN **5d** caṃ *corr.*: ciṃ DN • chaṃ *corr.*chiṃ DN • jhaṃ N : jhuṃ D **5e** ṭaṃ N : ṭāṃ D • ṭhaṃ N : ṭhūṃ D • ḍaṃ N : ḍeṃ D • ḍhaṃ N : ḍheṃ D • ṇaṃ N : ṇeṃ D **5f** taṃ N : teṃ D • thaṃ N : theṃ D • daṃ N : deṃ D • dhaṃ N : dhā D • naṃ N : no D **6** devyo vīrāca D : devya vīrāca N **6a** °ākṣara° N : °asākṣara° D **6d** °mātaraḥ D : °mātaraṃ N **7d** sādhakaḥ D : sādhaka N

|| devy uvāca ||
kalāṣoḍaśavinyāsaṃ nābhyāṃ cakrasya īśvara
nādyāpi mama deveśa sadbhāvenādhigacchati ||1||
aṭṭahāsaṃ tato muktaṃ devadevena śūlinā
trailokyaṃ kṣobhitaṃ tena kampitā ca vasuṃdharā ||2||
|| devy uvāca ||
kiṃ tvayā hasitaṃ deva śaśāṅkāṅkitaśekhara
pūritaṃ hṛdayaṃ deva hāsenānena śaṅkara ||3||
|| bhairava uvāca ||
sādhu sādhu maheśāni yat tvayā sārito hy aham
hasitaṃ tena kāryeṇa bhairavaṃ bhairavapriye ||4||
śṛṇuṣvaikamanā bhadre yad vakṣyāmi samāsataḥ
yena pūryanti kāryāṇi kalābhir bhairavasya tu
srotasya tu samagrasya lakṣapādayutasya ca ||5||
ahaṃ sarvatra deveśi kalābhiḥ krīḍitā bhuvi
ṣoḍaśasvarasaṃyuktaṃ praṇavādinamontakam ||6||
cakre tu vinyased devi haṃsaṃ nābhigataṃ prabhum
kalāṣoḍaśakaṃ devi kesareṣu niyojayet ||7||
haṃ hāṃ hiṃ hīṃ huṃ hūṃ hṛṃ hṝṃ
hḷṃ hḹṃ heṃ haiṃ hoṃ hauṃ haṃ haḥṃ ||8||
tena kāryeṇa deveśi mama hāsyaṃ vinirgatam
anena hasitenaiva smaritaṃ tu yadā priye ||9||
mantrāvabodhaṃ tu kṛtaṃ devadevi yaśasvini
†devamā – – saddheṣu† hāsyo hy eṣaḥ prakīrtitaḥ ||10||
na jānanti punar devi varṇarājā maheśvari
yathā carati sarvatra avarṇo varṇavigrahaḥ ||11||
bhūtendriyaguṇādhāraṃ bhokta – – – – – –
ādhārādheyabhāvena sarvatantreṣu gīyate ||12||
saṃkṣepeṇa mayā sarvaṃ idaṃ tattvaṃ prakāśitam
śatatrayaṃ sahasraikaṃ paripūrṇaṃ prakīrtitam
siddhayogeśvarītantraṃ rahasyaṃ cottamottamam ||13||

1a °ṣoḍaśa° D : °śoḍaśa° N *1c* nādyāpi N : nāḍhyāpi D *1d* sadbhāvenā° *em.*: sadbhāvaṃ nā° DN *2a* °hāsaṃ *corr.*: °hāsa DN • tato D : tata N *2d* kampitā D : kalpitā N *3a* hasitaṃ D : haṃsitaṃ N *3b* °śekhara *corr.*: °śekharaḥ D : °śeṣaraḥ N *3d* śaṅkara D : śaṅkaraḥ N *4b* sārito D : säritā N *4c* hasitaṃ D : haṃsitaṃ N *4d* bhairava° N : bhairavaṃ D *5a* °ṣvaika° *corr.*: °ṣveka° N : °sveka° D *5c* kāryāṇi D : kāryāni N *5d* kalābhir *corr.*: kalābhi DN *5e* srotasya *corr.*: śrotasya DN *6b* kalābhiḥ D : kalābhi N • krīḍitā *em.*: krīḍito DN *6d* °ontakam *corr.*: °ontakaḥ DN *7a* cakre : vikre DN *8d* haḥṃ D : haḥ N *9b* hāsyaṃ D : hāsāṃ N *9c* hasitenaiva D : haṃsitenaiva N *10b* °devi *em. S.* : °deva DN *10c* saddheṣu D : sadveṣu N *10d* eṣaḥ D : eṣaṣ N *11d* avarṇo D : avarṇṇā N • °vigrahaḥ D : °vigrahā N *13b* tattvaṃ *corr.*: tatva DN *13d* °pūrṇṇaṃ N : °pūrṇa D

Paṭala 32

‖ bhairava uvāca ‖
atha mantram idaṃ guhyaṃ sarvapāpavināśanam
praṇavādhyayanād devi śrutārthakaraṇād api ‖1‖
dhāraṇāl lekhanād vāpi smaraṇād vā yaśasvini
yuktā vā pātakair ghorair brahmahatyādibhis tathā ‖2‖
pitṛmātṛprahartāro dharmabāhyavyavasthitāḥ
te 'pi vīrā bhavanty asmin kiṃ punaḥ sādhakā narāḥ ‖3‖
siddhayogeśvarītantraṃ sarvānugrahakārakam
tena tantram idaṃ devi rudraśaktyābhipūjitam ‖4‖
siddhayogeśvaraṃ tantraṃ vidyāpīṭhaṃ yaśasvini
sārabhūtaṃ samākhyātam etat te vīravanditam ‖5‖
nānena sadṛśaṃ jñānaṃ nānena sadṛśaṃ phalam
bhairavād bhairavīprāptaṃ tantraṃ svacchandabhairavam ‖6‖
tasmāc ca garuḍaprāptaṃ tasmāc chukra -m- avāpnuyāt
tasmāt kacena cūrṇena †– – – na† avāptavān ‖7‖
tasmād avāptaṃ rāmeṇa tena loke prakāśitam
śṛṇute vā paṭhati vā kurute vā ca bhāvanām ‖8‖
yogeśvaro 'sau bhavati rudratejopabṛṃhitaḥ
<bhūtendriya>guṇādhāraḥ sarvajñaḥ phalabhāginaḥ ‖9‖
tasmāt tantraṃ na dātavyam anyāyam anuvartine
ājñā hy eṣā bhagavato bhairavasya mahātmanaḥ ‖10‖
dravyaṃ prāṇaṃ parityajya na ca guhyaprakāśanam
rudraśaktisamā†bhaktir† gurus tasya pradāpayet ‖11‖
nirgataṃ tu ayodhyāyā vaktrād vaktraṃ gurukramāt
guptaṃ pūrvaṃ kṛtaṃ deve devyā guptataraṃ kṛtam ‖12‖
svacchandam ṛṣayoguptaṃ rāmaguptaṃ sadā kṛtam
yogeśīnāṃ gurūṇāṃ ca guptād guptataraṃ gatam
yadi guptaṃ bhavet siddhir yasmād guptataraṃ kṛtam ‖13‖

9c = *SYM 31.12a*

1c ˚ādhyayanād *corr.*: ˚ādhyāyanā D : ˚āpyāyanā N **2c** yuktā N : yukto D **3a** ˚hartāro *corr.*: ˚hartāraṃ DN **3b** vyavasthitāḥ *corr.*: nyavasthitam DN **3d** punaḥ D : punaṣ N • sādhakā *corr.*: sādhako DN **4d** ˚śaktyā˚ N : ˚śaktā˚ D **5c** ˚bhūtaṃ sam˚ D : ˚bhūtasyam˚ N **6d** tantraṃ *corr.*: taṃtra D : tata N **7a** tasmāc N : tasmā D • garuḍa˚ *conj.*I : śataḍa˚ N : śataḍe˚ D **7c** kacena D : kacana N • cūrṇena *em.*: ḍūrṇena DN **8b** prakāśitam *corr.*: prakāsitam DN **8c** śṛṇute N : śṛṇvate D • paṭhati D : paṭhante N **8d** kurute *em.*: kurvante DN • ca N : va D • bhāvanām *corr.*: bhāvanā DN **9a** ˚śvaro N : ˚śvare D • 'sau *corr.*: so DN **9b** ˚pabṛṃhitaḥ *corr.*: ˚pavṛṃhitaṃ N : ˚pravṛṃhitam D **9c** bhūtendriyaguṇā˚ *suppl.* = SYM 31.12a : – – – – gaṇā˚ D : [–4–] ga∗ā˚ N • ˚dhāraḥ *corr.*: ˚dhāram DN **9d** ˚jñaḥ *corr.*: ˚jña DN • ˚bhāginaḥ *corr.*: ˚bhāginam DN **10a** dātavyam D : dātavyaṃm N **10c** bhagavato D : bhagavatā N **11c** ˚śakti˚ N : ˚śaktiḥ D **11d** gurus *corr.*: guros DN **12a** ˚gataṃ *corr.*: ˚gatas DN • ayodhyāyā *corr.*: ayodhyāyāṃ DN **12b** vaktrād D : vaktrā N • vaktraṃ *corr.*: vaktra DN **12c** deve D : deva N **13a** svacchandam *corr.*: svacchanda DN **13e** siddhir D : siddhi N **13f** ˚taraṃ D : ˚tarai N

Notes on the constitution of the text a
Aiśa forms

Paṭala 1

1 Although D's dative singular in **1a** suggests that this still belongs to the *maṅ* probably forms part of the tantra proper, since it is in verse form. However, one m that it is quite disconnected from the following lines describing Devī bowing to B have nevertheless included it also because – although corrupt – it seems to be more than the simple obeisances to Gaṇeśa and Bhairava at the very beginning interpretation of its importance, cf. notes to the translation. Pādas **cd** cannot be reco fully on the basis of the single manuscript we have for this part. However, the se verse is more or less clear; it evokes three forms of Bhairava – the auspiciou (*aghora*), the frightful (*ghora*) and the more frightful than the frightful (*ghoraghorat* identifies him with the tantra(s) (or if this is also corrupt: with the mantras). *Sūtra* corrupt for *mūrti* or similar.

2b bhairavīpriyam] The reading of D – especially *svayaṃ* – seems very unusual here, emendation can be supported by a parallel, cf. SYM 8.15. It may also be argued th no need to improve on the repetition of words (here *bhairavī* is repeated), since s filling repetitions within the same sentence occur frequently, even in the same vers *guhyāḥ* repeated; 6.4 *śuciḥ* repeated; 10.17-18 *mantriṇā* repeated; 12.13d and14 repeated) However, *svayaṃ* remains odd in the context.

3a °vinoda°] The unnecessary long ā of D has not been retained. The emendati changes the Vipulā from -bha- to -na-.

5b tvayā] is a diagnostic conjecture. D's reading may have been influenced by an int of *mantratantrāṇi* as a *dvandva* compound, but it is not acceptable.

6d yaṣṭavatām] is from the root √yaj- and stands for *iṣṭavatām* in Aiśa. Another exa similar form is *yaṣṭvā* in *Mataṅgapārameśvarāgama Kriyāpāda* 11.46d, reference p Prof. Sanderson. Both this emendation and D's meaningless reading produce an even *pāda* with two short syllables in the middle, which is very unusual, theref italicised the word as suspect.

7b suniścayaḥ] stands for *na saṃśayaḥ* or a similar filler. Aiśa.

8ab vyāmohitam] agrees with *sarvam*, while the next noun in the plural (*śiṣyāḥ*) is the phrase at the end. This usage may not be fully correct, but does not rea grammatical rules and may be considered to be 'colloquialism' of some kind (wi particularly Aiśa).

9c prahṛṣyovāca] Although *praharṣa* for *prahṛṣya* might be considered as a possibil our mss tend to omit the *ya* when it is in a ligature –°*siddhau* for °*siddhyai* (3.4 for *lakṣyate* (2.11b), *sadā*° for *sadyaḥ*° (2.5d), *sāmāteva* for *sāmānyena* (2.35b) – a change is a likely one, too.

10c taṃ] stands for *tat* (Aiśa).

12a °rahitam] I have accepted the reading of the mss in the sense of °*viraha* emendation as Aiśa. I suspect that the variant in the *Tantrāloka* is a purified readi *rahitam* is used as a noun here on the analogy of e.g. *matam*. Aiśa.

12b ajñānānāṃ] I suspect that this is the original reading, at least of this redaction o although the *Tantrāloka* reads differently.

13a aśeṣām] Aiśa. I understand this to stand for *aśeṣānām* without emending it to *s* the *Tantrāloka* has it. Again, I think the latter has a 'purified' reading.

13b ato] I have accepted Jayaratha's reading because neither ms can be corrected in could be meaningful. (Possibilities are: *jātaṃ* / *jāta-vīryaṃ*, or *jñāna-* / *jñāta-vīry* *jñātaṃ vīryaṃ* – none is really acceptable.) When adopting this reading, or accepting a 'purified reading'. However, there is a possibility that *mantrāṇām* a what we have in the mss, as the akṣara *ma* may have been corrupted to – althou quite unusual – *jā* or *jñā*.

13d tena guptena] is an Aiśa Instrumental Absolute.

15d na dūrataḥ] N's *adūrataḥ* is equally acceptable.

19a śasyante] is the passive of *śaṃs-*, not of *śās-*.

Paṭala 2

1a tadgraha] in N has not been emended to *tadgrahaḥ*, for this emendation would make unmetrical (as it is in D). Ma-vipulās rarely miss the -ra- sequence in the first half of and the emendation would create a wrong Ma-vipulā without -ra-. The missing endin considered to be an Aiśa grammatical licence for the metre's sake.

1d yair jñātair] is an Aiśa 'Instrumental Absolute'. Cf. **18a**.

2 The Paṭala obviously starts with the question of Devī on the guru and the *guru* mantra), but the question part of the verse has been omitted; it may have been a h before the first verse in the mss. This hiatus is marked in the text by the angle br 2.2ab.

8b sālaṃkāraṃ] It may be considered to retain the mss' version without the final A instead of adopting the *Mālinīvijayottara*'s wording. However, the simple loss of Anu a very common scribal error, therefore I have opted for a small correction.

8c °stambhaṃ] is Aiśa neuter for the masculine.

11b lakṣyate] may be an overcorrection of Aiśa *lakṣate* with the same meaning (Ātman the passive).

16b suravarārcitam] I have chosen this reading qualifying *śāstram* because it may be t word to be a vocative for Śiva as a filler, and because there is a similar adjective c tantram in the *Jayadrathayāmala*: *tantre 'smin bhairavārcite* (Ṣaṭka 1, f. 139r1)

16c mataḥ] is a diagnostic emendation, for *yataḥ* does not yield any appropriate sense. followed the correction to *guruḥ* , and Anusvāra ending is probably a scribal error proximity of *pradhānaṃ*.

18a yenopalabdhamātreṇa] is an Aiśa 'Instrumental Absolute'. Cf. **1d** and **40c**.

18c akleśena] N's reading *aklamena* is equally acceptable, but is less common in this te prathitāḥ] is a diagnostic emendation by Prof. Sanderson.

21b yogeśvaryā] I understand this to be a feminine nominative plural (with Sandhi) fro extended -ā stem.

22d vyāpya] is Aiśa *lyap* for *ktvā*.

23d viśve] is treated here as an -a stem noun, instead of the regular pronominal inflectio

24c yāḥ] This emendation is required by the structure of the sentence, and is also supp similar clause in 28.

26 The first line (or even more) of this verse has obviously been lost, since we description of the *ghorāḥ* and the sentence in **26cd** would need a subordinate claus to refer to them as in the case of the *aghorāḥ* and the *ghorataryaḥ*. The lost line is angle brackets at **26ab**.

26c nirodhinyo] N's reading may also be acceptable from an Aiśa extended ster corruption is very easy to explain from -o to -ā, thus I have preferred D's correct rea

26d ghoratayā] The mss seem to be corrupt here, probably adjusting the *pāda* to have 29b. Here, however, we should have the Ghorā-s, and not the Ghoratarī-s, theref emended the pāda on doctrinal basis. The result is an unmetrical *pāda* with two sho in the middle, which is a very uncommon violation of the metre, but I cannot propo emendation. It also seems possible that the whole *pāda* was entirely different fro have now, and that it was replaced by 29ab. Lastly, redactorial confusion cannot b either.

28a °srota°] is a thematised form of *srotas* (Aiśa).

28a °vidhāyinyāḥ] I understand this to be formed from an Aiśa extended stem, °*vidhāy*

29cd The parallels below for the phrase *udbalitacaitanya* have been pointed out for m Sanderson, who has also provided the conjectural emendation in **29c** on the b evidence. Also cf. -upodbalita- in *Tantrāloka 9.182.*

tasyāśuddhasya saṃbandhaṃ samāyāti śivāt kalā | tayodbalitacaitanyo vidyākhyāpi rāgeṇa rañjitaś cāpi pradhānena guṇātmanā | buddhyādikaraṇānīkasaṃbandhād bad || *Kiraṇāgama 1.16-17* {By Śiva's will 'the power of action' comes into relatio impure being. His consciousness activated by that [power], with objects of co

made manifest through 'the power of knowledge' (*vidyā*), colored by 'attachmen the individual soul is bound through 'primal nature' (*pradhānam*) embodying guṇas, by being brought into relation with all the faculties of cognition and [actio

kalodbalitacaitanyo vidyādarśitagocaraḥ I rāgeṇa rañjitaś cāpi buddhyādikara bhuṅkte tatra sthitān bhogān bhogaikarasikaḥ pumān I *Svāyambhuvasūtrasaṃgraha*

kalayā kilodbalitacetanasthitiḥ pratipādyamānaviṣayaś ca vidyayā I dṛḍharāga bhavaty ayaṃ bhavadicchayā prakṛtibhogabhāg aṇuḥ II *Haravijaya 6.126*

31ab **Ghoraghoratarāḥ or ghorataryaḥ**

In the SYM as well as in the *Mālinīvijayottara* the three groups of Śaktis are term *ghorāḥ* and *ghorataryaḥ*. Nevertheless, in the SYM the term *ghoraghoratarāḥ* i (instead of *ghorataryaḥ*) and this is the term used in the *Jayadrathayāmala* (fol. 1 *ghorarūpā ca ghoraghoratarātmikā* with emendation by Sanderson 1990 p.55 pointed out that the *-tara* element is not the same in the two words. In the *ghorataryaḥ*, the singular is obviously *ghoratarī* and it is formed with Taraṭ (*pacādi*), thus meaning 'the one who surpasses the terrible' or 'the one who is terrible', since Taraṭ derives from the verb *tṝ (plavana-taraṇayoḥ). Ghoraghorat* precise synonym for this, meaning 'the one who is more terrible than the terrib the Taddhita comparative suffix Tarap at the end. As is seen, Tarap forms the fen long ā (Pāṇ. 4.1.3. striyām 4.1.4. ajādyataḥ ṭāp), while Taraṭ with a long ī striyām 4.1.5. ...ṅīp 4.1.15. ṭ-it ...-aḥ), since Taraṭ has a ṭ *anubandha*. It must b that it cannot be derived from *tṝ* as *bhāve-ap* as in Apte's Dictionary, because *bh* akartari ...(3.3.19) *ṝdor ap* (3.3.57), i.e. Ap creates action nouns which express a than the agent, and this is not the case with *-tara* derived from *tṝ*. In additi formed with Ap, it would have the feminine in ā This eliminates the possibility form *ghoratarā* for this group of Śaktis, who are thus called either *gho* *ghoraghoratarāḥ*.

In SYM **2.31** the three groups are enumerated in a single compound in the fol *ghoraghoratarā* + *ghorā* + *aghorā-ḥ* (as emended). This is the same enumeration of various Yoginīs in the *Kubjikāmata* (21.68c), which is probably not *ghorā gh* *'tighorā vikaṭanāyikā* as the edition says, but rather *ghoraghoratarāghorāghorā* (thus for the first *pāda* agreeing with all mss except G, and for the second a ABE). This emendation for the edited *Kubjikāmata* eliminates the problem of the form *ghoratarā*, makes the verse in the *Kubjikāmata* metrical and it also helps i an acceptable emendation for SYM **2.31ab**.

As Dr Isaacson has observed, it is unlikely that the slight semantic differe *ghoratarā* and *ghoratarī* were intended as exactly as they are explained here. Nev majority of the occurrences as either *ghoratarī* or *ghoraghoratarā* (as opposed to *g the metrical emendations in favour of the first two forms suggest that the form introduced only by textual corruption and scribal error rather than by the texts th

31c bhuvana] has been adopted as Aiśa for *bhuvanaṃ*. Otherwise we would have vipulā as in 1a.

pāleyū] A syllable has disappeared through Aiśa contraction here, thus we ha *pālayeyū*.

34 The lines **34ab** and **34cd** are in the reverse order in both mss. This order had for the edition so that we should have the enumeration of the letters in the Pa (30+8+2 halves) continuous in **33cd** and **34ab**. This change also puts the line of Parāparā next to the line on the eight Yoginīs who 'emerge' from it. (**34cd** n Exchanging lines can easily be explained as a scribal error, especially if we pre first stage of it must have been the ommission of one line in the main te supplied by a marginal note, and that at a second stage the line on the margi after (as it had been originally) but before the line of the main text concerned.

Moreover, there is a parallel in the *Triśirobhairava* quoted by Jayaratha (*Viveka ad*
30.23), which also justifies our editorial change:
tad uktaṃ triśirobhairave
evaṃ parāparā devī padāṣṭakavibhūṣitā |
aṣṭatriṃśākṣarā saiṣā proddhṛtā parameśvarī ||
ardhākṣaradvayaṃ cāsyā jñātavyaṃ tattvavedibhiḥ

34b anyaṃ] is treated as an -a stem adjective, the case is similar to viśve in 23d.

34d parāpara°] should read *parāparā°* correctly. It is an Aiśa tendency that the first e
Tatpuruṣa compounds are made to agree with the second. In this case it is perhaps *n*
to avoid an unwanted -ra- sequence. Cf. *siddhayogeśamaṇḍale* 6.57b (*metri c.*), *ā*
(for *āgneyīkoṇe*) 6.30c (*metri c.*), *aghoreśvararūpeṇa* for *aghoreśvarīrūpe*
siddhayogeśvaraṃ tantraṃ 32.5a.

35a tasya] is Aiśa for *tasyāḥ*.

35cd The line is unclear. However, some sense is recoverable, cf. notes to the translation

36cd The mention of Vaiśeṣikamata is surprising. It may not refer to the teaching of the

37-38 On various possible interpretations of these lines, cf. notes to the translation.

39a tāsāṃ] It would perhaps be more correct to use the masculine for reference to both
and feminine. However, the proximity of *vidyānāṃ* may justify this somewhat Aiś

39c mūrtyaṣṭaka°] is *mūrtyāṣṭaka* in the mss. The long -ā- may be an Aiśa phone
mostly at places where a word-final -ti- is compounded with a word starting wit
short a-, but it is more likely to be a scribal error occurring also in non-compounde

39c-41 These lines state that the mantras of the Śaktis bestow success. The lines use t
throughout (*sā*, past participles in the singular, *tasyāḥ*). I take this singular to refer
as a unity, therefore I do not try to emend it to the plural, but I use the pl
translation. It may be, however, that in some cases (*sidhyante*, *°vibhūṣitāḥ*) the pl
be left there as the mss have it, mixed with singular forms. Although the context n
that these lines refer to Parā or Mālinī, it is unlikely, because Parā or Mālin
employed with the ancillary mantras, the eight Mūrtimantras and the Lokapā
without Parāparā and Aparā.

40c jñātamātreṇa] both readings are acceptable, but the Aiśa Instrumental (pseudo-)
more common in the context. Cf. **1d** and **18a** above.

40d sidhyate] is Aiśa Ātmanepada for Parasmaipada.

41b lokapālair] is the *lectio difficilior*, but D's compound is equally acceptable.

41e taṃmukhatām] is probably an alternative for *saṃmukhatām* (cf. the para
Mālinīvijayottara and the *Parātriṃśikā*).

Paṭala 3

Without listing all the examples, it must be remarked in general that in this chapter, where th are described, there are even more possibilities for scribal errors than otherwise, since the i letters make no sense to the scribe and he is not very likely to work out the whole system of follows that for the reconstruction of this chapter, one must rely on the testimonia to a greater

2c yaṃ] is Aiśa for *yat*, qualifying *guhyam*.

5b sudhūpāgandha°] I have accepted this reading with the lengthened -ā- in the mic causa, since the even pādas are almost never unmetrical in the SYM.

5d-6a vīrasādhanasaṃyutaḥ] I think this reading is slightly suspect. Although it is p interpret the compound, it does not seem an obvious one, especially because a prac not supposed to do a *sādhana* before transforming himself into the Power (*sakalīkaraṇa*) through the mantras described in this and the following chapters. H may be argued that he is already endowed with the protection mantras etc., thu implies that the self-transformation has been performed. Moreover, the next *pāda*, almost the same text, suggests that the repetition may be the result of substitutic dittography. As I indicated in the translation, *vīra* and *sādhaka* mean the same, thus somewhat suspect, perhaps corrupt for *sa vīraḥ sādhakair yukto*, where *vīra* would r guru.

8a, 9b °adhomukhī] As I have indicated in the notes to the translation, I find it c interpret this word in relation to *nāsā* and *śikhā*.

8b tasya] is Aiśa for *tasyāḥ*.

8c smṛtaṃ] Strictly speaking, this should be in the masculine qualifying the imp *varṇaḥ*. (Aiśa)

8d kavargaṃ] is Aiśa neuter for the masculine.

9a This passage is to be read as *i jihvāvāk samākhyātā* with Sandhi, but in order to s letter 'a' is *vāk*, the mss separated this letter at the end of *jihvā*. I have kept this in in angle brackets, to facilitate the reading.

9c jhasaptamaṃ] I have kept the Aiśa neuter ending here (cf. 8c)

9d bhūṣaṇam] this singular stands for the dual (Aiśa 'collective singular')

10ab I have kept the Aiśa inconsistency of gender. Normally, all the words should b masculine (understanding *varṇaḥ*) or in the neuter (understanding *bhūṣaṇam*).

10d casaptamaḥ] is N's reading, and D's neuter is equally acceptable in this text.

14a tasya] is Aiśa for *tasyāḥ*.

14b °lagnaṃ... °gam] I have kept the Aiśa neuter endings. (Cf. 8c)

16b Aiśa neuter endings, cf. 8c.

17cd The word *jaṅghā* is treated as an -a stem masculine in the dual (Aiśa).

18d payaḥ] is treated as an -a stem masculine noun. (Aiśa thematization)

20d °sādhakām] is Aiśa for °*sādhikām*.

21b aghoryādy°] The correct form would be aghorādy° since the first Yoginī in th mantra is Aghorā. I think the form Aghorī is used to distinguish it from a possible denoting male deities.

21d tasya] It is not clear what exactly this word refers to. I suspect that it stands for th possibly as an Aiśa collective singular, implying all the three *vidyā*-s.

23b vāk] is Aiśa usage: nominative for the accusative *vācam*.

23d °paṅktyāś] perhaps *paṅktyā* should be accepted as Aiśa instrumental for the geniti

24a yojya] is Aiśa: *lyap* for *ktvā*.

26b dakṣiṇaṃjaṅghayā] is to be understood as one word, with an intruding Anusvāra to avoid the undesireable two short syllables in the middle.

27a I have emended the text in the same way as in 31a. The phrase is a common reading of the mss seems too irregular even as Aiśa. The corruption is paleographically.

29a yojya] is Aiśa : *lyap* for *ktvā*.

29b °vibhūṣitam] may be interpreted to be an Aiśa noun standing for °*bhūṣaṇam*. In fact it s
for °*bhūṣaṇena vibhūṣitam*, as an odd contraction.

30b daśanaṃpūrvaṃ] is to be understood in one word, with an intruding Anusvāra *metri*
to avoid two short syllables in the middle.

31a °sthena] With this slight emendation, we have the stock-phrase recurring several times
text. The same line occurs here in 27a (as emended).

35c karṇabhūṣaṇa] has no ending *metri causa*, for an ending would produce a wrong Ma-v
Aiśa. Cf. note to 2.1a

37c karṇabhūṣaṇa] Cf. 35c above.

39d °praṇāśanīm] is Aiśa for °*praṇāśinīm*.

44b na bhīrave] I suspect a corruption here, for in the list of three, *nābhairave* or som
similar would be more appropriate after *nādīkṣitāya* and *nāśiṣyāya* for the meaning. Ho
there are two problems with this conjecture: one is that in that case we should presum
the locative stands for the dative, which – even if a fairly common Aiśa phenomen
slightly out of sequence after the two datives. The other problem is that this conjecture
produce a uniquely unmetrical *pāda*, with a violation of the metre occurring nowhere
the text.

44d °avikalpitam] I have emended the *visarga* ending of the mss, on the basis of the par
the *Mālinīvijayottara*. It would perhaps be possible to interpret the word as referring
disciple (without hesitation / uncertainty ?), but that would also presume that we
active sense to the participle. I think the text reads better with the emendation and the
supports it doctrinally.

45b tasmin] is Aiśa locative for the dative *tasmai*.

46a tasmin] is Aiśa locative for the dative.

46d sa eva tu] is a line-filler.

47 anayā siddhiḥ] I have made this conjecture for two reasons. First, if we keep the rea
the mss, we have no subject for *jāyate* in 47d. It would be possible to have *niśca*
subject, but it would be unusual in this text to have the promise of certainty / determ
(The word *niścaya-* in that case would be treated as neuter for the masculine.) Mo
manasā siddhā does not yield good sense in the context and appears to be very vague
other hand, adopting the reading of the *Mālinīvijayottara*, we have an appropriate sub
jāyate, and we can treat *niścayam* as an Aiśa adverb to serve as a synonym for the n
nātra saṃśayaḥ.

48a jñāta°] has been adopted on the basis of the parallel in the *Parātriṃśikā*, and beca
kind of Aiśa Instrumental Absolute is a common idiom, although *jñāna*° would
correct with the genitive *vidyāyāḥ*. Perhaps this genitive is understood as instrumen
often the case *metri causa* (cf. 6.16d)

49b cotpatate] Ātmanepada is used instead of Parasmaipada. Aiśa.

50a mātrāśatena] stands for *mātṛśatena metri causa*. Since thematisation of feminine
long -ā stems occurs frequently, this form is unexceptional. Another possibility is
text read *mātāśatena* using the nominative for the stem form, which was then felt inc
the scribes, who changed it to *mātrā*°.

āveśaṃ] I have kept the Aiśa neuter for the masculine.

50d namaskārābhir] is Aiśa feminine -ā stem from a masculine -a stem.

51a smarate] also occurs is epic Sanskrit instead of the Parasmaipada.

Paṭala 4

2ab I cannot propose any secure emendation, although I think the meaning intended is mai clear as tentatively given in the translation. The first compound may be acceptable as A for *akṣarasaṃkhyānam*. *Uddiṣṭā°* may be corrupt for *uddiṣṭvā°*, or the compound may interpreted as a Bahuvrīhi with a past participle, qualifying the first word. In any case, idiom is very unusual and most probably corrupt.

2d dakṣiṇasthā] is an emendation suggested by Prof. Sanderson in a letter dated 01/06/19 The expression has a parallel in 3.28a.

3a, 6a The absence of Sandhi in 'hṛdayāya iti' and 'vajriṇe 'tyādi' are irregular before the *iti*-s, possible in Aiśa.

4b śiram] is Aiśa thematised form for *śiraḥ*. The final -m- may also be interpreted as a hi filler.

6c This *pāda* has a wrong Ma-vipulā without a -ra- in the first half. Such licences may be common in lines giving mantras.

6d varmam] is Aiśa thematized form for *varma* (-an). The final -m- may also be interprete a hiatus filler.

7b tvāṃ] is an insecure emendation. I understand *pramucyate* to be Aiśa usage of the passi instead of the active, i.e. 'it bestows release upon you'. Alternatively, one may emend *pramucyate* to *pramucyase*, but in that case the first word in the line referring to the man cannot be interpreted in the sentence. Thirdly, it is also possible to undertsand *tvaṃ* to Aiśa for *tvāṃ*.

7d-8a The neuter endings agree with the first word in 7c (*ślīpadaṃ*) and not with the closer se one (*paśuśabdaś*). Aiśa. It is also possible that °*śabda* was also treated neuter, as D's rea suggests.

8d vinibṛṃhayet] is a verb not recorded in dictionaries with these two preverbs. Probably *metri causa*.

9a This pāda seems too corrupt to emend. I suspect that °*sevā*° is corrupt for °*senā*°, and t the *pāda* expressed that these mantras possess the power of a royal army; but this interpretation is tentative.

Paṭala 5

2b °pālān] I have corrected the mss's nominative, which may perhaps also be acceptab
2c siddhim] N's nominative may also be acceptable as Aiśa for the accusative.
3a pūrve] is Aiśa for *pūrvasmin*.
3b tanūḥ] may be an overcorrection of an Aiśa form, but Visargas before verse dividi are very often lost through scribal error. The *pāda* forms a cleft sentence inserted in sentence whose subject is the practitioner.
4b asau] for *amum* is Aiśa.
4c nairṛte] The masculine forms to denote directions, such as this one instead of *nair* seem to alternate with the proper feminine form. Aiśa.
4d °rājaḥ] follows D for the ending and N for the middle part. N's °*rājā* may also be
5a diśi -m-] seems the only reasonable emendation here. The hiatus-filling -m- is ve in the text. Cf. also niśi -m- in 16.32c.
5b kaṇṭha°] This emendation of *kaṇa* is required for the correct mantra, cf. e.g. the m in the *Mālinīvijayottara* (3.66).
6a vāyavye] is Aiśa, cf. 4c above.
6cd mantram] is neuter for the correct masculine (Aiśa).
7ab I suspect that this line has been put here by scribal or redactorial mistake and the lost, since both the *Tantrāloka(+ viveka)* and the *Mālinīvijayottara* have 'sa' for th Soma, and not 'o', as it would be according to this line.
7c pūjya] is Aiśa for *pūjayitvā*.
7d āpyāyane] is a diagnostic emendation. Something of this kind is suggested by D **āḍhyāpane*.
9b I have not been able to reconstruct the original reading here for the crux-marked w refer to Prajāpati's vowel, ā (*payas*).
9d cādha°] is Aiśa thematization for *cādhaḥ*°, here also *metri causa*.
10b I have not been able to reconstruct the first half of the compound, which probably Viṣṇu.
10c-d payanāsādi°] My conjecture is a doctrinal one. The vowels of the *lokapāla*s of th directions are ā, ī, ū, ai, au, aḥ, aḥ and ī starting from Indra, according to *Viveka* *Tantrāloka* 30.42-43ab (quoting the *Triśirobhairava*). Describing it with the Māl *payas*, *nāsā* (ā, ī) etc. This line refers to the vowels of the seed syllables first, the that they are accompanied with the letter of the *śukra* (*guhyastha*) i.e. the Anusvā Aiśa for *payo-*.
11c navahastagatāḥ] This word seems odd for the *lokapāla*s, and I have not been able it in a satisfactory way (newly-obtained?). Moreover, D has a very different readi seems even more corrupt.

Paṭala 6

3c mātṛgṛhe] is probably meant to be read *mātrigrihe*, for the latter reading would an unmetrical *pāda* with two short syllables.

3d manaḥ] should normally be in the dative with *rocate*. Aiśa. (Cf. the scripture Jayaratha *ad Tantrāloka* 15.110b. It is possible that this citation read the same as but was corrected by Jayaratha.)

6ab There are several lists of three in the SYM, and the text usually seems to have th elements in the accusative and the last one in the nominative. Because this featu consistent, I have kept it as a peculiarity of the style of the SYM. I understand t nominatives (and that the accusative belonging to *vetti* in **6c** is in the same p also possible that the last -s ending is due to the following t-, i.e. this is an Aiś variation.

6b,11e bhūta-] The last *śuddhi* in **6b** is *bhūta* in the manuscripts. However, the last the description is called *bhūmisaṃśodhanam* in **11e**. Most probably one corrupt, for the *bhūtaśuddhi* meaning the purification of the five elements in t not mentioned here, although may be silently understood. The inconsistency m to imperfect 'cutting and pasting' in the short redaction.

6c *yamaṇi] The retroflex *ṇa* in **yamaṇi* in the manuscripts is probably an indic lost superscript *r*. The compound may have been *śuddhikarmāṇi* or something must have referred to the three *śuddhi*s mentioned in the previous line.

7a kṛtvā] I have accepted D's reading; however, the less correct reading of N m acceptable.

8c vai] I have kept the *vai* as a filler instead of having *viśodhayitvā metri causa.* one could argue that *vai* is not more metrical here, since the *ra* seems to be a *vipulā* in the SYM and that in fact, *vai* is a corruption of *vi-*.

9a This pāda has a wrong Ma-vipulā, lacking the -ra- sequence in the first half. follows the reading of the mss, and does not seem to need emendation.

9ab The gender of *dravya* suddenly changes to the masculine in the second half ve the only way to keep the metre and here we have another example of the interch of the masculine and the neuter in Aiśa Sanskrit.

9d *nicautā] seems to me unemendable. Perhaps corrupt for *nirdhautā.*
°vardhanī] is Aiśa for °vardhinī.

10a °*sādhyaṃ* must be a corruption of °*gavyaṃ*, since it is the *pañcagavya* th prepared at this point of the ritual (cf. reference to a parallel in the trans °*sādhyaṃ* does not make sense. The corruption is easily explicable graphically.
japya] is Aiśa for *japtvā.*

11ab mantriṇaḥ] is an extended *-a* stem noun here. (Aiśa)

11cd siñcya] is Aiśa for *siktvā*. I understand *astrajaptena* to mean *astraṃ japtvā* Instrumental Absolute.

11f kārayet] is Aiśa for *kuryāt.*
prājñas] is a tentative conjecture by Prof. Sanderson, since *yajñais* does n context: it is not with the offerings that the guru is to purify the ground. The s used in 3.33a.

11e Cf. **6c**.

13ab The plural is probably meant to express that one is to use various colours. expect the instr. plur. ending only after the last colour, having the four colours compound, or having the ending only at °*varṇair*. However, we have this end third colour, probably *metri causa.* (Aiśa)
My conjecture *caturvarṇair* for **mikṣu-bandhair* is based on a passage *Prāyaścittasamuccaya* from the *Puṣkarapārameśvara*. The parallel is not an ex the context is the same and the style is very similar. The corruption is also paleographically, especially *bandhair / varṇair.*

13cd The line is somewhat cryptic although the meaning seems clear. *Sitāruṇena* understood a collective singular instead of the dual. (Aiśa)

16a udaraṃmānatulyaṃ] is to be understood as one word, with an intruding Anu avoid the unmetrical two short syllables. Aiśa.

16cd pūrvāmukhaṃ] has a long *-ā metri causa*; for *pūrvamukhaṃ*. (Aiśa)
vāñchitapradam] must refer to the *maṇḍala*. The corruption of *vāñchita°* to *lāñch* be due to the semantic influence of *mudrā*.
mudrāyā] is Aiśa for the instrumental, cf. *parāyā* for *parayā* 7.16a, 7.23a; *tryakṣ* *tryakṣarayā* 7.8b; *parāparāyā* for *parāparayā* 7.8c; *vajramudrāyā* for *vajramudray* The subject of *pratiṣṭhāpya* is the practitioner, while that of the main clau *maṇḍala*. (Aiśa) *Pratiṣṭhitam* would be the correct, but unmetrical form.

17 This verse desribes the *triśūlamudrā*, which is the same in the *Mālinīvijayotta* that this one is to be put on the top of one's head. I have not emended *k* *kaniṣṭhā°*, since the former may be acceptable in Aiśa Sanskrit. I understand *°ā* stand for *°āṅguṣṭhaṃ* in 17a and to be a collective singular for the two fingers. to the dual *°āṅguṣṭhau* or to *°āṅguṣṭhaṃ* (the latter suggested by Prof. Sanderso considered, but since both would produce the only occurrence of a -bha- vipulā preceding -ra-, they must be rejected. The words *ṛjvas... trayaḥ* (the first st *ṛjavas*) must be understood to refer to *aṅgulāḥ* in the masc., although the next li fem. endings. N's reading *ṛjvās* may also be acceptable from an Aiśa extended st *tarjanyā°* for *tarjanī°*, since *-ī* stems are often extended to *-yā* stems in Aiśa, e *devyā*. *Anāmi-* is for *anāmikā- / anāma-*. My conjecture of *śṛṅga°* for **tuṅgu°* i the assumption that *śa* was corrupted to *ta* (perhaps via *sa*, cf. D's **tāla* for *śūla* **d**), and *ṛ* is also often confused with *u*. *Śṛṅga-* fits in the metre as well as in the have emended the singular *°rūpiṇī* to the Aiśa plural *°rūpiṇīḥ* (cf. *yoginīḥ*) to a the nominative plural of the fingers. It is also possible that a verb such as *dad* understood with the second line, in which case *°rūpiṇīḥ* is not Aiśa.

18c adri] is treated as neuter and I understand the -m- as a hiatus filler. The whole c is probably due to the attempt to eliminate a repeated *-riri-* , which would ot produced with correct grammar and Sandhi – *trikūṭādrir iva*.

23b °vināśanīm] is Aiśa for *°vināśinīm*.

28a °ādike] is a collective singular, probably due to the influence of the ending *°ād* same line, and *gaṇam*.

28d nirodhayet] is for *nirundhyāt*. (Aiśa)

30a pūrvamantroditān] stands for *pūrvoditān mantrān*. (Aiśa)

30c āgneya°] N's *āgneyā°* may be Aiśa for *āgneyī°*, but I suspect a slight corru since the reading is not metrical (it eliminates the -ra-, which must preced vipulā).

30d īśānyām] is Aiśa for *aiśānyāṃ*. The form also occurs in Buddhist tantras, as has pointed out. (E.g. in the *Caṇḍamahāroṣaṇatantrapañjikā* fol. 8r, comm. and in the *Catuṣpīṭhatantra*)
śiraṃ] is Aiśa (thematization) of *śiras*, cf. **4.4c**

31a nyastvā] is Aiśa for *nyasya*.

31b nyaset] cf. **26a,c**

32b svasthānaiva] has an Aiśa double sandhi from *svasthāne* + *eva*. I unde collective singular, 'on their own places' (i.e. of the guardians of the directions)

32c-d °nyāsaṃ] The neuter endings seem to be correct in Aiśa. I have not changed masc. because of *sakalas* in the following *pāda*, and left *sakalas* with the mas an Aiśa phonetic variant before t-.

33d pūjayet tad] I have kept the wording of the manuscripts (*tad* meaning *maṇḍa* of the *Tantrālokaviveka*'s version *pūjayeta*, but it may be the case that the *ātm* been corrupted and the *Tantrālokaviveka* is right. (However, a double *-tt* ligature is not too likely to be substituted for a single *-t-* and a *-v-* *akṣara*.) I ha a less significant difference, *vidhānataḥ* as opposed to *vidhānavit*. Since the the SYM in the *Tantrālokaviveka* differs even in more, and more signi

sometimes, I presume that either these minor differences existed between the lor shorter redaction of the SYM or the text was purified by Jayaratha.

35b saṃmataiś] as a synonym for *sahitaiḥ / saṃyuktaiḥ*, is a tentative conjecture meaningless readings in the mss. (*saṃśataiś / saṃsanaiś*)

35c pūjya] is Aiśa for *pūjayitvā*.

36cd Although the reading *snātām* may preserve an original reading in the plural, I t more likely that we had the *śiṣya* in the singular, unlike in the paralle *Mālinīvijayottara*. The other endings are also in the singular, and the text con speak of one disciple (although it changes to the plural from 42).

37b kuśānvitam] is a tentative conjecture by Prof. Sanderson. For its possible inter also cf. notes to the translation.

37cd The subject of the *pūrvakriyā*-s is the disciple, while that of the main verb is (Aiśa)

39c-d śakti°] *Bhakti°* is corrupt for *śakti°*, for the disciple becomes (or is seen as) pos or the embodiment of Rudraśakti, as the phrase *mūrtibhūtaṃ śiśuṃ* sho *Tantrasadbhāva*, among the numerous examples one may cite. The verb 'vicintaye corrupt, mistakenly copied from end of the previous line.

nirdagdham] has been conjectured for *nirmagnaṃ on the basis of a parallel i *tato nirdagdhakāyas tu vidyādehaṃ prakalpayet*.

40c nyastvā] is Aiśa for *nyasya*.

41b netrāṇi] The plural instead of the dual is required by the metre. (Aiśa) *Ghaṭṭaye* stand for *bandhayet* or rather *bandhyāt*. (It is the guru that blindfolds the discipl the disciple who blindfolds himself at the guru's order.) The form may be the back formation from the word *udghāṭayet*, which is almost invariably used to d the guru then removes the blindfold. The verb *saṃghaṭṭayet* is used by Abhina the sense 'collect / gather together' (*Tantrasāra* p144)

42–44 I have retained the plural for the disciple(s) here, since the otherwise corrupt readi manuscripts seem to have the plural throughout (**śikhāṃ* twice for *śiṣyān*, an *tān*). The plural is also needed in **43**, where the text speaks of several fl presuming several disciples, each with one flower to cast. However, *puṣpāñjalidharaṃ* in **41c** is still in the singular, thus we have a singular in the *p* clause, and plural in the main clause.

42b °dvāreṇa] for °*vāriṇa* is needed to be able to interpret the sentence. The discip inside through the Western gate, thus facing the auspicious East.

43 My interpretation and translation of this verse is also based on the para *Tantrasadbhāva*. (*Yasya* understood as *yasya mantrasya*) Consequently, *tasya* refer to the mantra, but is repeated in the compound as *tad°*, resulting in awkward wording, unless *tasya* is taken for *śiṣyasya*, whould be somewhat unn *yasya*.

45ab The meaning here is clearly that one should never eat without making an offe deities and to the guru. (Cf. also *Mālinīvijayottara* 8.131cd-132ab) I have no *devyā* to the dative (as in *mahyam*), since the genitive and the dative are bo although the use of both at the same time is slightly odd. It is in the sing understand and translate it in the plural and as referring to all the deiti *Mālinīvijayottara*), since it is unlikely that a single goddess is understood here.

45cd It seems that *śāstraṃ* (D's reading) has nothing in common with the list of t which should not be despised. The reading *śaṇḍaṃ* or *śaṇḍhaṃ* may be p *Tantrasadbhāva*), but it would presume much deviation in the transmission. considering the testimony on *śāstranindā* in the *Prāyaścittasamuccaya* (q *Pauṣkarapārameśvara*) , I have decided to retain D's reading (also cf. n translation).

45d *Nindyāt* is Aiśa for *nindet*.

46b nādeyāvidhināmiṣam] is Aiśa for *nādeyam avidhināmiṣam metri causa*. The em based on a parallel in the *Tantrasadbhāva*; the prescription of vegetarianism (in with the reading of the mss) would be very surprising.

46cd sadākālaṃ] meaning 'never' with *na* seems repetitive, since we have *kadācana* as

47d °stanīm] I have emended *prakaṭāmbhasī<ṃ>* to *prakaṭastanīm* attested b *Tantrasadbhāva* and the *Tantrāloka*. However, the corruption is difficult paleographically.

48bc karmaṃ] in **48b** is an Aiśa thematized a-stem accusative, which is probal resulting from the confusion of the stems *karman* and *dharmaḥ*. As the *Tantrasac* shows, *karma-* may be treated as an *-a* stem neuter, with the nominative *ka dharma- (m)* may be an *-a* stem neuter as well as an *-an* stem one. In **48c**, we stem Aiśa neutralized nominative, *dharmaṃ*, while the parallel in the *Tantrasa dharma* (where one might also consider to 'correct' it to *dharmaṃ*).

49a traiḥkālam] seems irregular for *trikālam*, but a similar form is attested in the the *Tantrasadbhāva* (*traiḥkālyam*) as well as in the *Mahābhārata (*appearing m *traikālye 12.240.25)*

49cd My emendations are diagnostic. Although the structure of the sentence is od makes sense that the honouring of the *ācārya* is prescribed if he is near, and the that one should honour him mentally if he is away. The words *āsannam* and make an intelligible opposition. Dr Isaacson has suggested that *āpannam* sho and understood to mean 'dead' ('One should mentally pay homage to one's decea if the guru is away'), but I think the word *āpanna* does not have this meaning similar idea in the lost *Nandipurāṇa*, cited in the testimonia.

50 °kroṣṭukījaṃ] The syllable after *°kroṣṭukī°* seems corrupt. The tentative co Prof. Sanderson *°jaṃ* presumes a collective singular. The ending *°ja* in the 'meat' of an animal is used in the *Devyāyāmala* (*mīnaja*), cited in *Viveka* ad 29.17. It is possible that here we have a very short version of the *Tantrasadl* list of non-edibles, cited among the testimonia. The words *mahiṣī* and *kr* represent the list of female animals in the list of the *Tantrasadbhāva*.

51b The *api* would be better placed after *pramādāt*, and the metre would n *(pramādād api mantriṇā).*

53cd On the problems concerning the interpretation of this line, cf. translation.

54ab maṇḍalaṃ ... samayaṃ] is in fact a compound split into two, intend *samayamaṇḍalam*. Thus, *samaya-* is used as an adjective, instead of keeping t relation.

55 samālikh-] is the verb to be used with *maṇḍalaṃ*. *°vinyāsaṃ* would require a which seems to be understood, but omitted. The construction or phrasing is sl (Aiśa)

56c āhutyaṣṭakahomena] is understood as *āhuti + aṣṭaka + homena* in my interp also possible – but perhaps less likely – that the first word was unde absolutive: *āhutya + aṣṭakahomena* retaining the long -ā- of the mss. Since t not required by the metre, I have corrected it to a short one in all the occurrenc

56e śakto] must be corrupt, perhaps for *śataṃ* or for *bhakto* denoting the guru sentence starting from 55 is rather out of context here, cf. notes to the translati

57b I understand *siddhayogeśamaṇḍale* as *siddhayogeśvarī-(mata)-maṇḍa siddhayogeśa°* instead of *siddhayogeśī°* as a result of an attempt to make maṇḍala as well as *metri causa.*

Paṭala 7

1 ācāra] is treated as neuter. Aiśa. It seems that a line or more is missing here, for th transition between the *samayas* and the start of the *dīkṣā* is not very smooth.

2c yaṣṭvā] is Aiśa for *iṣṭvā*,
devyā] is Aiśa for *devī[ḥ]* (extended stem).

5 I understand *dhūpaṃ* and *arghyādikaṃ* to be objects of *kuryād*. Consequently, I tak *vidhi*' to form a separate sentence. Alternatively, one may take *ayaṃ vidhiḥ* to be a form, nominative instead of accusative, and also understand it as an object of the fi the master of mantras should perform this ritual on the disciple with the appropriate ('With its own mantra' – understand 'with the mantras prescribed for the ritual', coll singular.)

6c kuśādyaiś] is conjectural (by Prof. Sanderson). As I have indicated in the translati 'beating' may also be done with a flower (in which case *puṣpādyaiś* may be conjectu with ashes (*bhasmādyaiś*). However, only *kuśādyaiś* is metrical, while the flower a may be understood by *ādya*.

7ab I have kept the two accusatives with the nominative at the end of the list of three, understanding each item to be in the nominative. It often happens in Aiśa Sanskrit list of three, the first two elements are in the accusative and the last one is in the n also cf. 11ab.

7c imaiḥ śuddhair] is an Aiśa Instrumental Absolute. The pronoun is treated as an -a noun. (Aiśa)

8a śodhayet] is supplied on the basis of the reading in 9a: *śodhayeta*.

8b tryakṣarāyā] is Aiśa for *tryakṣarayā*, which would be unmetrical.

8c parāparāyā] is Aiśa for *parāparayā*. The -a- is lengthened *metri causa*, to have a -ra- -bha- Vipulā.

9c parāyāṃ] would be more appropriate in the Instrumental. The Locative and Instru interchangeable in Aiśa.

9cd We should understand a sudden change of subject in the middle of the line. (Aiśa) of the verb in 9a is the guru, called expert in ritual (*vidhānajñaḥ*) in 9c, but then th *yojyaś* in 9d must be the disciple. This is more acceptable than D's odd *yojya* (for

11ab Cf. 7ab. I undersand this list to be in the nominative.

11d sthāne] is required by context, to be construed with *niyojanaṃ* (meaning the Yoj joining the disciple to the appropriate level). The only possible meaning for **sthā* be the purification or preparation of the place, which is mentioned as *sthānaśuddh* different number of fire offerings afterwards.

12a karmaṇy ... tasmin] I understand this as a collective singular, cf. translation. (Aiś

12b āhutībhis] of N has been adopted with the lengthened -ī *metri causa*, to avoid tw syllables in the middle. Aiśa. The same lengthening occurs in 8.26b.

13b āhutīḥ] may be an overcorrection on the editor's part; the word may be treated as Aiśa, which would explain the reading of the mss (*āhutīṃ* for *āhutīn*)

14c śeṣaṃ] is somewhat diagnostic. I understand the offering to be made for any kind omission collectively.

15b karmaṃ] may be acceptable as an Aiśa accusative considering the tendency towar thematization (*śiras* → *śira* , *karman* → *karma*).

15d sādhakottamam] must refer to the disciple, although it usually refers to the Sādh guru. D's nominative may also be considered referring to the guru, but then the o missing in the sentence.

16a parāyā] is Aiśa for *parayā*.
sakalatve] has a somewhat superfluous *-tva* suffix, probably *metri causa*. *Sakale* enough, just as *niṣkale* in 16c.

16 A parallel structure is expected in the two lines, but the genitive *muktikāmasya* i paralleled in the first half of the sentence. The locative is more likely (*siddhikām* emendation by Prof. Sanderson) – meaning 'in case of someone wanting *siddhi* '– nominative of the mss, which would be difficult to construe in the context.

17d pūjya] is Aiśa for *pūjayitvā*.

20c recya] is Aiśa for *recayitvā*.

21ab kumbhakena + avinirmukte] is required by the sense, *vinirmukte* would be self-c

21d caturtham mānasam smṛtam] is required by the sense as well as by the metre if we w
improve on the third *pāda*. However, this half-line sentence seems very cryptic, and m
emendation is perhaps not fully convincing.

23a parāyā] is Aiśa for *parayā*.

25a śiroddeśe] is Aiśa for *śirodeśe*.

25b sā caitat] is a diagnostic conjecture by Prof. Sanderson.

25c I understand ā- in *āpādataḥ* in the less frequent sense of 'at' instead of 'up to'.

25d nyāsaṃ] is treated as neuter (Aiśa).

26-27 Emendations and conjectures have been made on the basis that the eight Yoginīs of P
are meant here.

26d °nāyikāḥ] is Aiśa plural for the dual.

27a vamanī pānābhiratā] is one of the few irregular Bha-vipulās, which lacks the -ra- seq
the beginning. Since it lists names, this irregularity may be more acceptable here tha
elsewhere.

27d śiroddeśa°] cf. 25a.

28b sarvaṃ jñātvā] is a diagnostic conjecture by Dr Isaacson.

31cd- I understand the word referred to here – with *kīrtitam*, and *aṅgāvasānam kartavyam* –
nyāsa

32ab treated as neuter (Aiśa).

32d asaṃśayaḥ] stands for *nātra / na saṃśayaḥ*. (Aiśa) This phrase occurs several times
does not need correcting to a rather rare *asaṃśayam*.

33b tajjñaḥ] is a diagnostic conjecture. A *yadi* is understood here.

35a sānuraktaḥ] is a diagnostic conjecture. In fact, *anuraktaḥ* would be enough, but ther
starting -s- of the mss would be inexplicable. I presume that this is an Aiśa form, w
anurakta stands for *anurāga* (past participle made into a noun, cf. *rahita* for *viraha* in
striyāyāṃ] as a locative implies that the stem of *strī* is substituted by an Aiśa exte
striyā.

35b sarvaraktakām] is a somewhat unusual and ambiguous word. Cf. translation.

36ab I understand *yasyās* to refer to the woman to be subjugated – If one recites this man
hundred and eight times for / on that woman (having that woman in mind, perhaps)
will gain power over her immediately.

38 38d is perhaps the result of an eyeskip or some other substitution from 38b. In 38d
does not fit in the sentence. It is also possible to understand the second *nānyacintak*
belong to the next line as the subject of *āpnuyāt*, although I find this option unlikel
what the author had in mind, for it breaks the *śloka*. Despite this textual problem, t
meaning seems to be clear on the whole. For another example where the nominativ
for the genitive / dative, cf. 6.3d, which shows that this structure may well be an A
peculiarity.

39a rūpāpyāyaṃ] is a diagnostic conjecture (*japādhyāye* mss). A collective singular en
to be more likely than the dual (either in the neuter or in the masculine). The coupl
concepts of beauty and fullness of the body is unexceptional. Paleographically, *rū*°
corrupted to *ja*°, and the similarity between -py- and -dhy- has also contributed to t
corruption.

41a aparāyā] is odd here, because one would expect Parā to be mentioned. I am not su
an odd change of subject (as a result of redactorial cutting-and-pasting), if it refers t
the goddesses (a Matchless One) or if the noun in fact denotes Parā as 'the Matchle
have adopted the last solution in my translation.

40-41 tataḥ] The sentence structure is Aiśa. There are three subordinate clauses, one with
two with optatives, with a *yadi* understood. The main clause in 41d comes after th
conforming to the structure of the *yadi* clauses and giving *tataḥ* as a link. However
clause has no appropriate main clause. In fact, the *yaḥ* clause should also be a *yadi*
properly with the main clause. This structure seems to be a common Aiśa one, in w
speaker forgets, as it were, the way in which he started the sentence, and ends it
ungrammatically (as if he had started with *yadi*), but still intelligibly.

Paṭala 8

1a me samayaṃ] is a very tentative conjecture, but I think it is appropriate in *Me* may stand for *mayā* as an Aiśa irregularity, but I think it is more likely is to be understood to stand for the causative *jñāpitaṃ*; thus meaning 'the Sa been taught to me [by you]'. *Samaya* is treated as neuter (Aiśa)

1c °vinyāsam] is treated as neuter (Aiśa).

3b bhuktimuktiḥ] I have made a correction here to have a singular form, referr alternative with a collective singular; however, it might be argued that the d dual verb *pravartete* may be a better correction. Since the dual is quite unus especially with a proper verb form, and it would violate the metre too, this can be rejected.

5d °pūrvakam] may be corrected to have a Visarga at the end as qualifying the the expression may also be understood adverbially, therefore I have retained

7b As I have indicated in the translation, I understand a *kuryāt* in this *pāda.*

8c sūtrayen] is unrecorded in dictionaries in the meaning 'trace with a thread', seem unusual.

8e catur aṣṭakaraṃ vāpi] is a slightly odd (Aiśa) *sāpekṣasamāsa* employed *me* the whole expres.ion most probably means 'of four or eight hand's length' (*aṣṭakaraṃ vāpi*). Also cf. translation.

11ab °ārakamānena śūlaśṛṅgānvitāni ca] is a tentative conjecture. Cf. the parallel *Tantrāloka* 31.59.

12a śūlākhyaṃ] is a somewhat odd compound. For possibilities, cf. translatio the note on °*kalākhya*° in 37c.

13b mudraiḥ] is treated as a masc. -a stem noun instead of fem. -ā stem. Aiśa.

15a aghoryādyāḥ] is a doctrinal emendation, cf. e.g. 6.28ab, 6.55ab, and 8.1c

16a mārjya] is a conjectural emendation, presuming an Aiśa absolutive (*lyap* f understand that the *caru* is to be purified here, since this is the substance of the deity.

16c adhivāsita°] is used for *adhivāsana* (Aiśa substitution of a past participle f

17a bhairavīkṛtadehāṃś] is a doctrinal emendation. Cf. e.g. 8.13c.

17d pūrvapūjā kṛte sati] is an extremely odd Aiśa construction, but the meanin 'having done the previous[ly mentioned] Pūjā'. In spite of the oddity of exp not think the line needs emending. However, I am not sure about the exact of this unusual locative absolute. My choice of printing is not intended as the phrase.

20d sthānaṃ] seems to make sense (cf. translation), but the emendation to *sthā* be considered.

21d pūjya] is Aiśa for *pūjayitvā.*

22a °yutaṃ] is the result of my emendation, for reasons, cf. notes to the trans

25b °niyojane] is to be understood as standing for a locative dual. An Aiśa col singular may be presumed.

25cd Although I have decided to standardize the locative endings as required by think it is also possible that the ms readings are not to be corrected, and w another list of three, in which the first two elements are given neuter nomi endings, and only the last element is inflected in the appropriate way. Cf. and 7.11ab, although these examples are only in the nominative.

26b āhutībhiḥ] is Aiśa for *āhutibhiḥ, metri causa.* The most avoided violation is the two *laghu*s in the middle, therefore I have accepted this lengthening Aiśa feature.

27d °śuddhir] is a correction, but *śuddhiṃ* may be accepted as an Aiśa neuter *anusvāra.* I have made the correction because a superscript -r- may well hav miscopied as a dot.

29-36 There are a number of occurrences of different Mothers – with alternative s and its plural (for Sanskrit nom. pl. *mātaraḥ*): *mātarāḥ* (thematization) and (creating a long -ī stem, which is then transformed into a long -ā one). The occurrence of the regular Sanskrit form is in 29b, which consequently may error – or overcorrection – for the Aiśa *mātarā.* The odd stem *mātryā* occur verse 34.

29a ye] stands for *yāḥ* (masc. for fem.) – Aiśa.
29b narakebhyaḥ patitvena] is Aiśa. One would expect *patitva* to stand with th
but the text has the dative / ablative. The metre would not suffer from a cha
genitive, but I think we should keep the form as Aiśa.
29d mātarānyā] has a double sandhi from *mātarāḥ* (Aiśa plural) + *anyāḥ*.
32a °jalānalasāmīra°] I have made a doctrinal emendation (jalā° from jālā°), bu
retained the form *sāmīra* instead of correcting it to *samīra* to keep the metre
32b °ādi°] seems to be a doctrinally unnecessary filler, for there are no other el
added to the list in 32ab. However, the *ādi* may also be a somewhat unusua
indicating that these elements are the first ones among the *tattvas*, understa
forming a *karmadhāraya* compound (Thus translate 32ab as follows: ... esta
the elements of Earth, water, fire, wind and ether as the first ones [among t
32c tanmātrebhyas] is odd with the dative / ablative ending, instead of a locat
32e indriyaiś ca samudbhūtāḥ] is again odd, for one would expect the ablative
the instrumental (unless it is to be understood *indriyaiḥ saha*, which is unl
36c tatra°] is a diagnostic conjecture.
37b °niyatis°] has been accepted following D, since it may preserve an origina
reading, inserting an additional consonant in order to avoid the undesirable
which would spoil the metre. Although most examples have an intruding A
e.g. 6.16a), it is not surprising that the intruding consonant is -s- here, giv
preference of the SYM of putting the dental sibillant before the -t- .
37c °kalākhya°] is a doctrinal emendation, made in order to have all the five k
(*vidyā, kalā, rāga, kāla* and *niyati*) on the list. The °*ākhya*° element may be
(from °*ākha*° in N and °*āśca*° in D), but I think it happens in our text that °
('named' or 'so-called') is appended to a word to fill the line with the necess
of syllables. The compound definitely needs to be kept together, whatever
diagnostic emendation for the °*ākhya*° element.
38b saṃsthitānyā] has Aiśa double sandhi from *saṃsthitāḥ* + *anyāḥ*.
39a sarvāḥ śuddhā] is a doctrinal conjecture. Also cf. 40f with a synonymous
sarvāsāṃ pariśodhanam.
39b śodhitair] is an Aiśa Instrumental Absolute without the subject expressed
41 As I have remarked in the notes to the translation, a line or portion of the
Sādhaka must be missing here, and this is indicated by the dots in angle b
41a °sādhya°] seems to function as a filler, without adding any information. A
one may understand here °*sādhyasiddhi*° as 'the success achieved with the
Sādhyamantra', the success related to Bhairava (*bhairavī*°).
41b tattve tu bhairave] is a doctrinal conjecture. That the liberation-seeker mu
the highest *tattva* has been mentioned several times here and in other texts
7.16.
42 Neither the text nor my interpretation in the translation is very secure here
understand the verb *yojayet*.

Paṭala 10

2ab One is to understand a quotative *iti* after *siddhir vidyāṅgasaṃsthitā*.

3d vidyāvrata] stands for the accusative *vidyāvrataṃ metri causa*, to avoid an unmetrica *pāda* with -ra-. Aiśa.

4b mantratadgatacetasaḥ] The emendation by Prof. Sanderson is based on a similar p 13.4b *dhyānatadgatacetasaḥ*. The corruption is easily explicable paleaographically: -tva- (corruption involving consonant ligatures), -ta- → -bha- (easily confused letters script), and -ce- → -ve-.

4c yāgaṃ] is an emendation justified by D's testimony in 19a, and by what is enjoined i 19a also shows that N is likely to misread *yāga* as *yoga*.

6ab I suspect that there is a line or two missing here, since this is the only case where the the observance is missing. It follows from the others that this must be associated *hṛdaya* or *vidyādhipa* mantra.

6c I think it is an odd Aiśa *sāpekṣasamāsa*, similar to the one in 8.9c. However, the text be corrupt, therefore I have italicised it.

6d dikpālavat] is an odd comparison here, and may be corrupt, cf. notes to the translatio

7b °opavītinaḥ] has an Aiśa thematized stem, and is to be understood as a nominative.

7d hasantoccair] I quote Prof. Sanderson on his emendation: "The fusion of *uccair* preceding item is [...] likely to be the result of double external sandhi (<-*taḥ uccair* the preceding, I propose that *haṃsataḥ* is a corruption of *hasaṃtaḥ (= hasantaḥ)* from the displacement of the superscript Anusvāra dot from *sa* to the prece understanding this as the nominative singular of the masculine of the present active of *has* with thematic extension (°*a[n]t*- > °*anta*-). This extension of present active pa which reflect Middle Indo-Aryan (see Pischel §560; cf. BHSG §18.4.31) is not unco our corpus... [For examples listed by Prof. Sanderson, cf. Aiśa grammar]

8b Prof. Sanderson has suggested a tentative conjecture for *neyāt*: *nayāt*, meaning 'with However, this would spoil the even *pāda* (with -ra-).

8c brahmaśirasyaitat] is doctrinally required, since this is the observance of the second The corruption °*śara*° is probably due to the occurrence of *śara* in 6a. *Śiras* is thematiz

9b pīta°] I have emended N's reading (*rakta*) because apparently this *vrata* is dominate colour, similarly to the previous one, which was *rakta*. The corruption is probably influence of the previous verses.
°opavītinaḥ] cf. note to 7b.

10a I have not been able to reconstruct the text between crux marks, but I suspect it ha regular or an Aiśa irregular locative absolute (the latter perhaps similar to the one i *pūrvapūjā kṛte sati*).

10c °ācāro] is a tentative conjecture by Prof. Sanderson.

10d Prof. Sanderson notes: 'we can accept the reading *devamūrtayaḥ* by seeing as a through stem-extension for the nom. sg. *devamūrtiḥ*. I have not recorded such a fo notes and so hesitate to make this suggestion. It would be parallel to stems extende to-*ava*. Edgerton (BHSG §10.7) notes the occurrence of *ṛṣaya*- for *ṛṣi*-. It remains t *rudrāṇyā* is not necessarily gen. sg. The stems of fem. nouns in -*ī* are frequen extended to -*yā* in the Vidyāpīṭha literature. So our text may be intended to co meaning *rudrāṇīdevamūrtiḥ*

11ab The parallel passage from the *Svāyaṃbhuvasūtrasaṃgrahaḥ* edited by Prof. Sand quoted among the testimonia is as follows:
vrataṃ puruṣṭutasyāpi māsam ekaṃ cared budhaḥ
sarvakṛṣṇopacāreṇa śivārcanarataḥ sadā
A = NAK 1-348, NGMPP A 30/6, f. 49r; **B** = Mysore ed., 21.32; **C** = IFI, T. No. (27.32)
a *vrataṃ* BC : °*ta* A • *puruṣṭutasyāpi* AC : *purutasyāpi* B **c** *sarva* A : *sarvaṃ* BC

11c This *pāda* has one of the few irregular Bha-vipulās, which lacks the -ra- sequence i half.

11d vācābhibhartsanaḥ] is a diagnostic conjecture. The corruptions of -bhi- to -ni- (due to similarity), -bha- to -ba- (due to similarity of pronunciation) and -tsa- to -ha- (ag graphical similarity) are explicable. The verb *abhibharts*- has been recorded as occur *Mahābhārata* and the *Rāmāyaṇa* (Böhtlingk and Roth). Although I think the verbal r line is probably *abhibharts*-, I am sure neither of the form nor of the meaning of th

my reconstruction I have conjectured a *bahuvrīhi* compound, presuming that *vācā* thematized root for *vāc*-, but the second element may also be a past participle with instrumental of *vāc* (*vācābhibhartsitaḥ*). For the meaning, it may be 'threaten so as in *Rāmāyaṇa* 1.26.14 (Viśvāmitra threatening the Yakṣiṇī Tāṭakā with the *viśvāmitras tu brahmarṣir huṃkāreṇābhibhartsya tām*) or 'deride, ridicule' as in *M* (3.10921). I have accepted the former, for in that case *vācā* is not a superfluous a could threaten someone with other things, but it would be difficult to ridicule so something other than words). Moreover, this meaning seems to suit the general cha 'black observance' with the cruel look better.

12c purusṭutasyaitad] is a doctrinal conjecture; here the text must have the obser *purusṭuta- / varma- / kavaca*-mantra.

12d vaśyaṃ] Following Prof. Sanderson's suggestion, I understand *vaśyaṃ* to me (Aiśa)

13cd On the interpretation of this line and the tentative conjecture in 13d, Prof. Sand [This must] refer to the ashes, Yajñopavīta and flowers. I am content to take *evaṃ* as loosely adverbial, qualifying the performance of the Vrata. Perhaps the cor since *m* and *s* are frequently confused in this manuscript, is to emend *vāsau vāmodyatakaras* 'holding aloft his left hand', though this involves an irregular v *udyatavāmakaras*).

15b caṅkraman] 'wandering about' is probably contrasted with *sthitaḥ* 'staying [at the although this interpretation may be false, since the line seems corrupt at the end.

16d ekaikaṃ ... anupūrvaśaḥ] express the same meaning, the latter probably servin filler.

17b mantriṇā] I have not emended the instr. *mantriṇā* because I think this line can with *kāryaṃ* in 18a. However, one may rather try to construe it with the verb *ja* the same word occurs with *kāryaṃ* in the same line. I think that this kind of words in the same sentence is unexceptional and should be retained as an Aiśa One of the occurrences simply functions as a filler. Cf. 6.4, where *śuciḥ* is repe where *guhyāḥ* is repeated superfluously.

18a evaṃvidhaṃ] for *eva kṛtaṃ* is a tentative conjecture.

Paṭala 11

1b jarāmṛtyuharaṃ] I have adopted the reading in 3b, because I think it suits the style of However, it is also possible that – as Dr Isaacson has suggested to me – a verb *haren* w intended here (preserved in the mss), with the dual of the compound.

2c pṛṣṭo] has been adopted following the suggestion of Prof. Sanderson that this Prakriti seems sometimes to be preferred in Aiśa, especially before consonants. The corruption explicable (the mss have *pṛṣṭau*), while an original *pṛṣṭaś* with correct Sanskrit sandhi v difficult to justify.

2c °asurair] instead of °*surair* is very likely to be the original reading considering the imm mention of *devas* in the same *pāda*, and that of Śukra in the next one.

2d brahma°] may have been an overcorrection on my part. The long -ā may have been an indication in Aiśa that the deity (masc.) and not the abstract *brahman* (neut.) is meant l

3d The sentence is formulated slightly awkwardly (*kathyamānaṃ śṛṇu*)

4a ākāśaṃ bhūtanilayaṃ] is a correction made in Sanderson 1990:35.

4c samopetaṃ] is Aiśa for samupetaṃ *metri causa*.

5a °sphaṭika°] for °prakṛti° (Sanderson 1990:35) is supported by a parallel phrase in **7b** (*śuddhasphaṭikasaprabhaṃ*) and **9a** (*svacchasphaṭikasaprakhyāṃ*).

6a °rūpeṇa] is an emendation from Sanderson 1990:35, where it is not marked as such. l required by sense and the phrase itself is quite standard. The change from *rū*° to *jā*° is from a Kuṭila original.

8a vyoma°] is what Sanderson (1990:35) reads in N, which I cannot identify as such on therefore I have marked it as conjecture fitting into the context very well; he also read which seems definitely *yaś* to me.

8ab I take *candra* as regularly masculine, although two of the three endings suggest an Aiś

9c sravantīm amṛtaṃ] has been adopted on the basis of SYM 12.7c, which is also paral *Mālinīvijayottara* (*sravantam amṛtaṃ divyaṃ* 16.53c). *Sravantī sāmṛtaṃ* was conjectu Sanderson (1990:35), which is almost identical. Keeping the mss' accusative ending i word, it is also possible to conjecture *sravantīṃ tāṃ payaṃ*, which is more difficult paleographically, although it is somewhat paralleled by a similar phrase in 10c (*sā sr paraṃ kṣīraṃ*) In that case, one must presume an Aiśa thematization of *payas* similar *śiras*.

9d mantranādāntasarpiṇaṃ] For the first two syllables I have accepted the conjecture in (1990:35). In a letter of 15 May 1997, Prof. Sanderson explains it as follows, arguin another conjecture I proposed with the omission of *mantra*°: '*nādānta-* does not expre thing as *mantranādānta*. Unqualified *nādānta-* would be taken as referring to the poin subtle body with which the *nādāntaḥ* is associated in *mantroccāraḥ*. The goddess is v above the body of the Sādhaka and the nectar as pouring from her *down to* the Brahm Since this Dhyāna is accompanied by Japa of the Parāvidyā it is quite appropriate th be required to indentify the source of the nectar with the upper limit of the *mantroccā* the resonance of the Mantra dies away.'

Consequently, accepting this conjecture, I understand *mantranādānta*° to denote the p Parā is situated, twelve inches above the head. However, I have further emended °*sa* °*sarpiṇam* (the former was accepted in Sanderson 1990:35), for this word cannot refe anything other than the nectar. This is supported by the parallel in the *Mālinīvijayot* quoted *ad loc*). (The corruption is explicable as a scribal attempt to make the word a the other adjectives in the feminine in the line, describing Parā). As a result, the con 9d must be understood 'that which flows *from* the end of the resonance of the mantr Another solution to be considered is based on a suggestion by Dr Isaacson to emend to *yat tan*. It suits the style of the text (cf. 10d *yat tat satyaṃ sunirmalam*) and is cl we have in the mss. This emendation understands *nādānta* in the technical sense refe phase in the *mantroccāraḥ*. Kṣemarāja and Abhinavagupta use *nādānta* as denoting a the topmost part of the level Sadāśiva, i.e. being at the cranial aperture in the body. *Uddyota ad Svacchandratantra* 10.1226-1229ab describing *nādānta* and its deities as (uppermost) group: *evam atra sādāśive tattve suśiva-bindv-ardhacandra-nirodhikā-nā rūpāṇi pañcāvaraṇāni*. Abhinavagupta's *Parātriṃśikāvivaraṇa* (p128) has the followi subject of the throne of the three deities of the Trika placed above Sadāśiva): *...sadā āsanaṃ nādāntapakṣaniviṣṭam...* That the topmost part of Sadāśiva coincides with t aperture can be inferred from *Tantrāloka* 15.313-314, which describes the prongs of

be visualised by the Sādhaka as coming out of Sadāśiva's navel, through three holes on h
head. (*tasya nābhyutthitaṃ mūrdharandhratrayavinirgatam / nādāntātma smarec chakti-vy
samanojjvalam // arātrayaṃ dviṣaṭkāntaṃ tatrāpyaunmanasaṃ trayam / paṅkajānāṃ sitaṃ
saptatriṃśadātmedam āsanam //*) The middle prong, on top of which Parā will be placed
comes through the Brahmarandhra, immediately above Sadāśiva's navel. It is also menti
the same passage, that the sphere where the prongs come out representing three powers (
Vyāpinī and Samanā, not yet the Trika triad) is characterised by the end of sound (*nādān*
Also cf. Padoux 1990: 101-102. The translation of the *pāda* would then be 'that which f
down to the cranial aperture', understanding *nādānta* not as the source of the nectar, but t
where it reaches the Sādhaka.

Nevertheless, I have italicised the whole phrase, for I have found neither conjectures full
convincing for two reasons. One is that the terminology seems to me somewhat unusua
text, and is not paralleled anywhere else. (It might be argued, however, that this is due t
brevity of the recension.) Secondly, the parallel passage in the *Mālinīvijayottara* (16.54b
cetonālānusarpiṇā) has a very similar expression, which could well be closer to the origi
Since the description of the *Mālinīvijayottara* differs on several points, one may reject t
argument. Yet, °*anu*° could easily have been corrupted to °*anta*°, just as perhaps °*nālā*° t
(possibly via °*nāḍā*°).

10b hy] is emended understanding the -hy- as a hiatus filler; the -hy- ligature could have e
been corrupted to -tm-. Sanderson (1990:35) reads hypermetrical *paramātmāmṛtavāhinī* (
correction). Following this suggestion, one may also presume that either *paramātmā*° o
parātmā° (with the same meaning) was the original reading.

10d yat tat] is somewhat superfluous, and probably serves as a filler.

11 patad dhy ... viśad ... plāvayad] are emendations by Sanderson (1990:35). Cf. the sam
structure with *viśad* in 12.8c The last two verbs may have been in the optative as the m
but since superscript -e-s are very often read into the text, the emendation does not requ
special justification. Nevertheless, it must be pointed out that this structure with correc
participal forms is something of a rarity in our text.

11d °āntaḥ] was conjectured by Prof. Sanderson in a letter dated 15 May 1997.

12d niścayaḥ] may be an overcorrection of the Aiśa neuter ending, but ends of lines are par
liable to corruption.

Paṭala 12

3b devyāḥ] is to be understood as an Aiśa plural from the extended stem *devyā-*.

3b-4a The confusion between °*rūpa* and °*jāpa* or °*jāya* occurs very frequently in our mss. Cf. e 11.6a.

6-7 The object in 6 suddenly changes from Parā (in 4) to her garland (*mālā*). Then in 7ab, w have a separate sentence inserted, with the *mālā* as subject. In 7cd, we have Parā again a object (and the Sādhaka as the subject, cf. 9d, performing the visualization). Aiśa.

8a mahā-oghaiḥ] has a hiatus produced *metri causa.*

10a dhyānam] is a doctrinal emendation, cf. 3d.

11b °pādakaḥ] in the masculine is needed (contrary to the mss) because this line seems to b parallel to the next two and not to the previous one, i.e. this word probably refers to the Sādhaka and not to *kavitvam.*

11e vettā] is a diagnostic conjecture based on a similar construction in the previous line wi *kartā.*

12b vettavyam] is also a diagnostic conjecture.

14a The reading of the mss (°*mānasam*) is probably the result of an attempt to produce an ordinary second *pāda*, but I hesitate to correct it to °*mānaḥ sa*, for the *vipulā* would lack caesure. Nevertheless, the meaning seems clear. One could perhaps also adopt *adṛśyamā caiva* with Aiśa Sandhi.

15d saktubhiḥ] is required by the context, while *śaktibhiḥ* of the mss is a typical corruptic through simplification, due to the similarity of this often recurring word to *saktu.*

15-16 The word order and the structure of this sentence is somewhat confusing. I think *japan* be construed with *tritayo*, the latter understood as Aiśa for *tritayam* including a Prakriti ending. *Phalāhāro* is to be understood with the other instrumentals in an Aiśa *sāpekṣas* (i.e. *phalāhāraḥ kandāhāro vā* etc.) Cf. 8.9c, 10.6c. However, the information is repeate made more precise in 16c – one is to eat only one of these – by attaching an absolutive sentence. This solution or sentence structure may also be considered Aiśa.

17a pratyakṣās] is to be construed with the neuter *śāstrāṇi.* (Aiśa)

20d sādhakena] is Aiśa instrumental for the locative.

22b yasmin dvīpam] is Aiśa. Either the locative pronoun stands for the accusative (which somewhat unusual), or an Aiśa Sandhi is understood as follows: dvīpe + āśritāḥ –> dv āśritāḥ –> dvīpa -m- āśritāḥ. Instead of a double Sandhi, we have a hiatus filling -m- *r causa*. However, it must be mentioned that *āśri-* should normally stand with the accus

23a paśye] is Aiśa for *paśyet* (elision of final -t), although it is not required by the metre.

Paṭala 13

1c tasmin] is understood for the feminine (Aiśa), and would also be better in or dative.
argha] which should be masc., is treated here as a neuter noun, perhaps on of *arghyam* or *arghapātram*. For this very reason, and because it is needed in keep the metre, I think it does not need correcting.

1d japet parām] is a tentative conjecture. It would be difficult to explain paleo but is needed doctrinally. Something similar was definitely here, since later *sādhana* of the other two goddesses are also described.

4a japate] is Aiśa *ātmanepada* for *parasmaipada, metri causa.*

4b dhyānatadgatacetasaḥ] *Cetas* has an extended thematized stem. (Aiśa)

5d sevākṛto] is an emendation by Prof. Sanderson and is based on the parallel notes, such reversed Bahuvrīhis are very common in Aiśa texts

6b sadā] at the end is a filler rather than a meaningful addition. (The same fill 4d)

7a gṛhī] is an emendation by Prof. Sanderson (22 May 1997). He also following two parallels:
gṛhastho vā yatir vāpi āśramaika- (This is the reading of the non-purifi recension of the *Svacchanda* NAK 1-224 f.31r6. The Kashmiri edition rea *vāpi*)
aṣṭāvaraṇikaṃ hy etac chivadravyaiḥ śivātmanā
yaṣṭavyaṃ sādhakendreṇa gṛhe tu gṛhiṇā sadā
dhṛtabhīmavratair dhīrair (var. ghorair) vīradravyaiḥ supuṣkalaiḥ.
In: *Jayadrathayāmala* 1.15.
vratino] is an Aiśa sing. nom., thematized from *vratin.*

7b °caryaṃ] has been adopted, for D's wrong reading with a Visarga indic reading of a compound (*brahmacarya*°) is probably also slightly corrupt could be acceptable).

8d evaṃ] is a tentative emendation by Prof. Sanderson. (22 May 1997) H *japa* must be corrupt, since the text mentions *japa* and then *dhyāna* immed However, the main element of the *pūrvasevā* is *japa* (accompanied by therefore the line may be meant to convey that one succeeds with the accompanied by *dhyāna*. In that case, D1's reading – *jape* – may Nevertheless, I have adopted *evaṃ* because the latter interpretation seen forced.

9a sevākṛto] is a reversed Aiśa Bahuvrīhi, cf. note to 5d above.

10c mahāphalguṣamāṃsa] meaning 'human flesh' (i.e. the same as *mahām* supported by various passages, as Prof. Sanderson pointed out in a lett 1997. E.g. *Niśisaṃcāra* NAK 1-1606: *athātaḥ caruniruktā bhavanti. dhar surā amṛta, pala māṃsa, amṛtaḥ rudhiro, mahāphalguso mahāmā Kubjikāmata* 25.227b: *piśitaṃ phalguṣāmiṣam*; and *Svacchandoddyo phalguṣam iti nṛmāṃsam*. The *Mālinīvijayottara* also uses *mahākṣmā* i *mahāmāṃsa* (10.19a) Cf. the expression *pauruṣaṃ kṣmābhavaṃ* for h scripture quoted in *Tantrālokaviveka* ad 29.17, listing the twelve sacrament

15d veṣṭyantyaḥ] is Prof. Sanderson's emendation, based on the frequent occ contracted (pseudo-)causative (*svārthe ṇic*) forms in -*'yati*. Aiśa.

16-17 I have corrected all the forms *kaścit* to the fem. plural *kāścit* and correcte adjectives to plural, since they are all obviously meant to be in the femini the metre does not require any deviation.

20a gṛhya] is Aiśa for *gṛhītvā.*

20cd gṛṇan] is Dr Isaacson's emendation from **vṛṇaṃ* (D) or **hṛṇaṃ* (N), w 16.49c and 18.6c as *gṛṇaṃ* in both mss. Consequently, I have emend *vidyāṃ*, which is required by the meaning of *gṛṇan*.
caiṣāṃ] is probably Aiśa masc. for the fem, referring to the Yoginīs. Th most probably a participle also denoting the Yoginīs, but I have not been it.

21a arghe] I have accepted D's reading because the text uses *argha* and n reading here) throughout this chapter.

21 yacchanti] is Prof. Sanderson's emendation (from *icchanti* of the mss), requirec context. Furthermore, it is supported by the fact that in 15c there is another exa our mss writing *-i* for *-ya* (only D2 has the correct *-ya*).

2b bhasmānulepanaḥ] would be more natural with a past participle *°anulepitaḥ* at t Aiśa.

3a akṣaralakṣaṃ] must be interpreted as a collective singular in the context, for la prescribed that three *lakṣa*s should be recited. This use of the collective singular

3d hunet] is Aiśa for *juhuyāt*, probably *metri causa*.

4a °ātme] is the locative of the thematized *°ātma* as in *adhyātma*.Aiśa.

4c aghoreśvararūpeṇa] must mean *Aghoreśvarīrūpeṇa*, in the form of Aghoreśī. Th feminine noun is made to agree with the following noun, for the sake of the me gender change may also be simply understood as Aiśa (masculine from the fem This treatment of Tatpuruṣa compounds seems to be a general feature of Aiśa S Cf. e.g. 6.54b *siddhayogeśamaṇḍale*.

5a analaprakhyam] must denote fire ritual (*homa*) in the context, for the line sum what the Sādhaka should perform. The second half should normally mean 'like like' ifc., but in this case I think the compound stands for *analākhyaṃ* 'the one fire'. This method of adding 'called' to a compound to fill in the metre is not u (although the use of *prakhya* in this sense is unusual). Cf. e.g. *śūlākhya* in 8.1 *kalākhya* in 8.37c. Alternatively, the sentence may be interpreted as follows: 'th should perform *japa* with visualization, which is like fire', referring to the colo goddess. However, this interpretation is very unlikely, for Aparā is not red (lik Parāparā), but is black-and-brown. (*kṛṣṇapiṅgalā* Cf. 6.24d)

5b japadhyānaṃ] as a compound seems to form one concept here, instead of mal compound dual. (This feature may be considered an example of the Aiśa overu collective singular.)

5d āpyāyanam] is required by the sense of the line, and the confusion between K and -pa- is unexceptional. Śuklā is the goddess Parā, who is also called *āpyāy devī* (cf. 6.27c) Her *japa* with *dhyāna* (*tad* probably means *śuklāyā japadhyānaprayojanam*), which is called *āpyāyanam* here, often ends rites perta more violent goddesses, as an appeasing end to the invocation of more frighte

Paṭala 15

1a N has *athātaḥ sampravakṣyāmi* as the beginning of this Paṭala probably because t wanted to start Paṭala 14 here. Due to an eyeskip, he omitted the whole of paṭala continued with paṭala 15, which has a very similar first pāda *ataḥ paraṃ pravakṣy* This is the reason why I have accepted D's reading here.

1d-2 abhyarcya] is a conjecture based on the assumption that *yadi abhyarcya* is an Aiś which combines *yadi abhyarcayet* with *abhyarcya*. Although the resulting syntax odd, the sense seems to be clear. *Tena* is a correlative to *yadi*. I understand *śṛṇu* a separate sentence, not taking *siddhi* in the accusative, but construing it with *ta* him there is success'. However, it is also possible that we have the nominative s for the accusative, and the sentence should be contstrued accordingly.

3c cotpatate] is in the Ātmanepada for the Parasmaipada. (Aiśa)

4c krīḍayitvā] is used in the non-causative sense; here as often, the causative and n causative sense of the verb seems to be interchangeable in Aiśa.
krīḍayitvā yatheṣṭaṃ syād] has a somewhat odd sentence structure, and an alter such as *yatheṣṭaṃ krīḍayet* or *yatheṣṭaceṣṭaḥ sarvatra krīḍate* as in 13.22ab woul preferable stylistically.

5e svecchāyurvid ato] as an emendation was prompted by what is logically require the second half of the line: the Sādhaka can choose to live on – or to die and att release. The compound in this form is unrecorded, but not impossible to constr *svecchāmṛtyuḥ*.

5f imaṃ] should probably be understood as an Aiśa variant for *idaṃ* referring to *t* i.e. if the Sādhaka wishes to do so, he can attain final release. It is also possible text read *imāṃ* referring to *paramāṃ gatim* or *muktim*.

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Paṭala 16

2a praśnam] (Aiśa neuter) has not been corrected to the masculine form, for would require too much change in the text. It is also possible that the text r *'bhavat*, which sounds more correct, but in fact less likely. The optati praeterite is also Aiśa.

3a lokeśāḥ] is doctrinally needed here in order to have the chapter on Lokap list. On the problem of *samayā dīkṣā*, cf. notes to the translation. The interpr *samayā* refers to the chapter on *samaya*s and is not to be construed with *dī* supported by N's reading, which gives *samayam*, probably as a collectiv whose overuse is a common feature of Aiśa.

3d mṛtyuṃjayaḥ] is short for *mṛtyuṃjayasādhanam*.

4a I think that this line refers to the *kavitvasādhana*. Prof. Sanderson writes th on the word 'vāgviśuddha' in a letter dated 01/06/1999: Vāgviśuddhaḥ established expression in Śaiva literature, with an approproate sense. See *Pā* 5.24-28: oṃkāraṃ abhidhyāyīta (24) / hṛdi kurvīta dhāraṇām (25) / ṛṣir vipr (26) / vāgviśuddho (27) / maheśvaraḥ (28); and the *Ratnaṭīkā* ad *Gaṇakāri* 26, where <*vāg*>*viśuddhaḥ* (sic emendavi) is 'transcending *vāk*' as that fro *vācaḥ* flow. *Vāgviśuddhatvam* is one of Rudra's *guṇadharmāḥ*. Although t may be alluded to here, the expression still seems to form part of the list Perhaps transcending speech implies here that the practitioner gains power It is also possible that the expression is simply used in a somewhat irregula

4cd mahādīkṣā] as a term seems to be odd, but perhaps acceptable. Emendi *mayā* may also be considered.

5 I understand *bhairavaṃ* to qualify *mātṛvargaṃ*, and that the *ca* connects *śro* with the previous verse and sentence. Another interpretation may be tha means Bhairava and the *ca* connects Bhairava *and* the *mātṛvarga*. I thi interpretation is less likely, since we want Śabdarāśibhairava and the *mā* without an additional Bhairava. Moreover, the expression 'the Bhairava would also be slightly odd.

7a taṃ śrutvā] is to be understood as referring to a moment in the future. Th the mss *taṃ śrutaṃ* is definitely not acceptable.

7d yogibhiḥ saha] means *yoginībhiḥ saha*, inferring from the coming chapters

7-8 The structure of the sentence and the references of the pronouns are somewh interpret, especially in 8. My attempt in the translation is tentative.

vīryair] may be Aiśa for *vīrair.*

10-11 yathāśakti] seems to be an *avyayībhāva* compound in the sense of 'acc Śakti', referring to the exposition of the letters of the Alphabet Goddess in is contrasted with *bhairavaṃ yathā* 'as a Bhairava mantra [in the neuter]', not take *yathāśakti* in the usual sense of 'according to one's ability'. The ne are interpreted as referring to this Bhairava mantra.

yat] has been adopted, following D, but N's thematized Aiśa *yaṃ* acceptable.

yutam] is somewhat superfluous, for *salalāṭaṃ* already expresses the same

12a śiroddeśe] is Aiśa for *śirodeśe*, occurring elsewhere in the same form.Cf.

12 The verb *japet* is to be understood here, and I interpret the accusatives acc method is what Kṣemarāja uses when dealing with some Aiśa forms a questionable (as a way to conceal the Aiśa inclination to use neuter e everywhere), but I think it is justified here: we have *japed* in 11d.

13-29 I have not corrected several mistakes of gender and agreement. I understa *varṇa*, *kāra*, *śarīra*, *pada* and *kara* are treated as both masculine and neute not 'purified' the neuters. Emendations of the individual letters are fairly s must follow the Sanskrit alphabet.

14c °puṭas] has not been corrected to the dual, because the singular seems to reading here. The -s ending may also be due to the Aiśa preference for -s- b te ca] sounds awkward, and is also understood to be dual. (Aiśa)

15d °paṅktayaḥ] is understood as the Nominative Singular of the extende since – as Dr Isaacson has pointed out – this compound is generall singular. However, it is also possible that the plural is used for the dual (are given suggesting that a dual is intended).

17b mātarāḥ] is an Aiśa extended stem plural.

17cd-18ab aghoreśyantataḥ] has been conjectured on the basis that the eight mothers c this chapter are from Brāhmī up to Aghoreśī and this is what 17cd should next line gives the alphabetic equivalents of these Mothers, from the 'left sh *ka*, for *kavarga* = Brāhmī) up to 'wrath' (i.e. *kṣa* = Aghoreśī). Cf. verses 41-4 possible that the text had another word with similar meaning, e.g. *aghores* think °*antataḥ* is more likely, because °*tataḥ* was probably easily corrupted t In 17c, *āditaḥ* of D is also acceptable, but N seems to be more faithful to th general on minor points, so I made the correction °*ādikāṃ* on the basis of N

18c -ca-saṃyuktam] has an inserted -ca- in the middle of a compound. Aiśa.

20a kavargaṃ kīrtito] has been accepted in spite of the lack of gender agreeme -o ending is unlikely to be a corruption for *-aṃ*, and *kavarga* is also treated 3.8d.

20cd The line obviously means that the left shoulder and the part of the neck be is the letter *ca*, but the formulation is very strange, especially the word *vām* which should be in the feminine agreeing with *grīvā*, and whose second corrupt. The line in fact seems to indicate that, although the text uses formulation 'left (or right) neck', this use is justified because the left and ri are connected to the left or right side of neck.

22a nitambaṃ] has been corrected from the feminine *-ā* ending to the neuter, a but it may also have existed in the feminine.

22b jaṅgham udāhṛtāḥ] is Aiśa: the feminine *jaṅghā* was probably transformed to avoid the hiatus, and the masculine plural ending in *udāhṛtāḥ* probably dual referring to *nitamba* and *jaṅghā*.

23c-24b I have retained all the words on the list in the nominative in accordance although the accusative would be recquired for the objects of *kuru*. °*bhāgaṃ* to be neuter for the masculine. Aiśa.

24a aṅgulyāś] has an Aiśa extended stem, and stands for *aṅgulayaś* / *aṅgulyas*

24c The expression should be understood as a compound *vāmanitambagataṃ* inserted in the middle, cf. 18c above. Aiśa.
nitambaṃ] is accepted as neuter here, for a corruption would be diffic from *vāmo nitambaś*. (Aiśa)

25c 'ṅgukalāḥ] is Aiśa for *'ṅgulikāḥ*. Cf. 45b.

27d raḥ] is in the declined form, for the letters sometimes stand in their decli form instead of the more common stem form (*ra*). This feature also *Mālinīvijayottara*.

28b The parallel in the *Mālinīvijayottara* has *sūtra* for *snāyuḥ* which may sig thing. The Kṛṣṇānanda Sāgara edition of the *Mālinīvijayottara* has °*mūtre* which is either a typographical error or an unlikely emendation.

29b °ayoṣitaḥ] seem unemendable.

29cd There are two readings in the parallel passage in the *Mālinīvijayottara* (cf verse 29): °*kūpeṣu* in the editions and °*kośeṣu* in the *Tantrāloka*. Since stands for *krodha* in the SYM, I have emended the *Mālinīvijayottara* to emendation has also been confirmed by the readings in three manuscri Somdev Vasudeva. Moreover, *ha* for *prāṇa* and *kṣa* for *krodha* is als *Kubjikāmata* (24.4ab: *kṣa saṃvartaḥ sthitaḥ krodhe, ha prāṇe lākulī sth* deriving from the *Mālinīvijayottara*.
Prasādaṃ of the manuscripts and *krodham* of D may be correct here. The be just another example of gender confusion in Aiśa, while the latte occurrence of the hiatus-filling -m-.

31b tvatprītyarthaṃ] is a diagnostic conjecture by Somdev Vasudeva.

32c śmaśāne] should be in the Accusative before the verb *āśritya*. (Aiśa) Cf. *dvīpam āśritāḥ*. It is possible that N reads *śmaśāna* for *śmaśānaṃ*, but use of the locative for the accusative is attested elsewhere, I think the l likely to have been the original reading. (In general, D seems to transcrib more correctly.)

33c rājavarṇā°] is probably for *rājasavarṇā°* (Aiśa).

34b guṇaiḥ] is odd in the plural, for one thread should be enough to draw the of the wheel. Cf. translation. The plural for the singular may be Aiśa usa

35a nīlo] It seems odd to describe the Sādhaka as 'dark blue'. However, it is pos imagine that the Sādhaka paints himself dark blue or black before the perform black magic.

36b °saṃsthitāṃ] has been corrected from the masculine form to the feminine, be must be a mantra-goddess to be worshipped here (before Bhairava), as the endi show in 36d. The text then describes a worship which includes Parā as co Bhairava (verse 44). The last lines of the chapter prescribe the other mantra-godc alternatives.

37a manasena] has an extended thematized Aiśa stem from *manas*.
yathānyāyaṃ] is a common expression in this text, but the original reading r have been *yathānyāsam*, which is also usual. It is difficult to establish from the of our mss (**yathānyāsyaṃ*) which was intended.

37cd raktamuktas] is D's reading, but N may be right with a Prakritic -o ending. M the construction with *mantrite udake sati* would be smoother without *sati* simple locative of place instead of a locative absolute) and with *raktaṃ muktvā* intended meaning seems to be that one's blood should be released in t empowered by the Astra mantra. (Aiśa construction)

37d mantrite udake] has been accepted without Sandhi, *metri causa*, to avoid tw (Aiśa)

38b tatra khaṭvāṅga°] is a diagnostic conjecture. I understand °*dīpitam* to mean ° as it occurs often in this sense (cf. e.g. 13.18c), and that this word refers to Bl the next line. It is also possible to conjecture *khaḍga*° for *tatra*.

39c I understand the two words in an Aiśa separated Bahuvrīhi compound, sta *mātṛkāmātṛdeham*.

40c devyā[ḥ]] has the Aiśa extended -ā stem of *devī*. (Nom. Pl.)

43ab yavarge ... śa -m- ādinā] is irregular, for either the locative or the instrumen be kept in both cases in Sanskrit. This occurrence also shows the interchange the locative and the instrumental, similar to Apabhraṃśa.

43cd seyā] may come from *sā* + *iyā*, the latter possibly being Aiśa for *iyaṃ*, but it be corrupt for *sevyā*, *pūjyā* or something similar.
samardayet] may stand for *saṃmardayet metri causa*. In any case, the syntax seems difficult to establish, although the main purport – that Aghoreśī is the the last letter, Kṣa – is clear.

44c tatsaṅgāṃ] is a diagnostic conjecture intended to mean *tadutsaṅgagatāṃ*. T another possibility, but in any case the wording is questionable. The m however, clear, the goddess Parā is there as the consort of Śabdarāśibhairava.

45b °dāyakām] is Aiśa for °*dāyikām*. Cf. 25c.

46cd pūjya] is Aiśa for *pūjayitvā*.
dakṣiṇasyām] was probably simply corrupted to *dakṣiṇāsām* in the mss. I that the worshipper is to be South of the deity, i.e. facing the auspiciou direction and the Aghora face of Śiva.

46d-47b It may be considered that the text might have had the neuter endings for °*sth* 47a and b as well as *upaviṣṭaṃ* in 47a. It seems that our manuscripts prefer endings at the end of the past participle °*sthita*, a tendency similar to the t *kartavya*, which is always in the neuter. However, I have corrected these form have the correct masculine for the other words (*suniṣkampo*, *ekacittas* etc).

48d pradāpayet] has the causative without causative meaning, which is Aiśa in t

49-50 While up to verse 49 the text speaks of one goddess, from 50cd the plu probably to imply that all three mantra-goddesses are meant to bestow succes

49d tasya] is Aiśa for *tasyāḥ*.

50d ayaṃ sphuṭam] stands for *idaṃ sphuṭam*, 'it is clear'. The masculine pronouns are often interchangeable in Aiśa. N's reading *svayaṃ* was probab to avoid the hiatus after *kṛtvā*, which is needed to avoid a hypometrical *pāc* was perhaps miscopied for *hy ayaṃ*.) The subject of *vidhiṃ kṛtvā* is the although that of the main clause (*prayacchanti*) is the goddesses. (Aiśa)

52b ṣaḍrātreṇaiva] has the instrumental for the locative, probably to fill in the Cf. *trirātre* in 51d and *navarātre* in 52a, and the interchangeability of the loc instrumental in 43ab.

52c sarvārtha°] is a diagnostic conjecture.
devyā[ḥ]] is the nominative plural of the Aiśa extended stem *devyā*.

Paṭala 18

1a I have not corrected the neuter forms to the feminine, for it is possible that *vyāpti* is treated as neuter (in which case N may have the correct reading) or that it is understo be in a separate clause.

1cd śubham] has been corrected from the feminine to the masculine sing. acc., but *vidh* have been considered to be feminine, as this error seems to occur rather often in our

2c yaṣṭena] is Aiśa for *iṣṭena* (perhaps to distinguish between the participles of *yaj-* an The word forms part of an Aiśa Instrumental Absolute.

2d °karmasu] has been emended from **kāmasu*, not only because the latter is ungramn but because *sarvakarmasu* is a recurring phrase. Cf. *sarvakarmeṣu* (with Aiśa thematization) in 26d.

3c yaṣṭvā] is Aiśa for *iṣṭvā*.

4d kārayet] is for Aiśa for *kuryāt*.

5a mahāphalguṣahomaṃ syāt] is an emendation based on an identical pāda, 25c. In th both the hiatus at the end of *phalguṣa* and the rather meaningless *evaṃ* are suspicio °homam] is Aiśa neuter for the masculine.

6c gṛhya] is Aiśa for *gṛhītvā* (*metri causa*).

7a tasya] is Aiśa for *tasyāḥ*.

7c iṣṭāṃ] is an attempt to remedy the problem of the rather meaningless *diṣṭāṃ*. I understand that Parāparā is the *iṣṭadevatā* here. However, we may also emend it to I did in 10a, 14a and 16b. Since here we have an accusative ending in the mss, an emendation to another accusative may be more appropriate. Moreover, if we have can also be interpreted to be the past participle of *yaj-*, although it is more commo Aiśa to have *yaṣṭāṃ* in that case.

7d yogeśi°] is a tentative conjecture, understood to mean *yogeśvarī° metri causa*. It possible that it is the Sādhaka that is *yogeśisaṃmataḥ* and we should emend the t accordingly.

8a pātālaṃ anyasiddhiṃ vā] seems to be an Aiśa compound for *pātālasiddhiṃ anya vā*. Cf. e.g. 8.9c (*catur- aṣṭakaraṃ vāpi*)

8 From passages such as 16.50 it is clear that the goddess either bestows a boon or power. The formulation is odd here, for either there should be two absolutives (*da* two finite verbs (*dadāti*) with a linking particle such as *tataḥ* in the passage. Aiśa.

9c I am not sure with which verb the instrumental is to be construed; moreover, my interpretation in the translation is also somewhat tentative. It is also possible that is corrupt for *yathoktenaiva mārgeṇa*. Cf. *yajed yathoktamārgeṇa* in 19.8c.

10ab aṅgān] is Aiśa masculine form for the neuter.

10c aghoryādy°] is to be understood to convey 'starting with Aghorā'; this Aiśa usag (occurring throughout the text) may be due to the intention to distinguish betwee *Aghora+ādi* and *Aghorā+ādi*.

11ab The structure seems somewhat irregular. In accordance with the doctrine, I inter mean that one should cut up the Parāparā mantra and one should form the mantr eight Yoginī-s) out of these parts. *Bhittvā* would be more appropriate, but I do emendation from *bhinnāṃ* is needed.

11d sa] stands for *sā*. The use of masculine pronouns for the feminine is unexceptio

12a parāghorāṃ] is for Paramaghorāṃ, for this is the proper name of the second go change is probably *metri causa*, and it would also be possible to correct to *parān*

12b dakṣiṇā] is treated as an non-declinable adverb.

12c mukhīghorīṃ] is for Ghoramukhīṃ; and this Aiśa reversed compund is probab *metri causa*. It may be corrected to *mukhīghorāṃ*, but the i/ī >e corruption is m than the ā>e.

16a sakalīkṛtavinyāsa] ('with the placement of mantras fully performed') is slightly because one would rather expect the more common *sakalīkṛtavigrahaḥ*. D's *bhairavīkṛtavinyāsa* is even more odd; for while *bhairavīkṛtavigrahaḥ* would ma (with his body transformed into Bhairava), *bhairavīkṛta°* cannot replace *sakalīkṛ* the latter half is *vinyāsaḥ*. The variants of the mss may suggest corruption from to °*vinyāsaḥ*, but this cannot be certain, and the first element also remains unce

16b iṣṭvā] may be replaced by *iṣṭāṃ* (for **iṣṭā* in the mss), but I think the former i the context.

17a pūrvarūpeṇa vidhinā] is slightly odd, for this adjective seems unusual with *vidhi*, otherwise occurs mostly with reference to visualizations. Here one would rather exp *pūrvoktena vidhānena* instead.

17d kārayet] is Aiśa causative in the non-causative meaning.

18c prāṇāyāmakṛto] is Aiśa reversed Bahuvrīhi compound (for *kṛtaprāṇāyāmaḥ*).

18d ṣaṭtriṃśena] probably refers to the *tattva*s, but is somewhat enigmatic.

19a kare] is treated as neuter, cf. e.g. 16.19b. *śodhya -m-* is from *śodhya anena < śodl anena.*

19b-c °rūpiṇaṃ] has an extended Aiśa stem, and the neuter stands for the masculine *°rū* navātmāno] also has an extended Aiśa stem, for Navātmā (Parāparā's consort). kartavyaṃ] agrees with *°rūpiṇam* only, but is also meant to agree with Navātmān I have not corrected the neuters, for Sandhi would require too much correction. Mo think the text has a tendency to put the gerundive *kartavya* in the neuter irrespectiv gender of the noun it refers to.

19d The *pāda* has two fillers one after the other, expressing the same idea.

21a °samopetā] is Aiśa, *metri causa.*

21b aghoryādi°] cf. 10d.

22a cakraṃ] is needed for *cakre* in the mss, for *tatra* in 22b makes no sense otherwise

23c °sthitāñś] is Aiśa masculine for the neuter, referring to *aṅgāni* in 23b. The Astram mentioned separately because it is to be placed in the eight directions, on all the p

23d mantriṇā] is an agent instrumental, which should be in the nominative with the f verbs. Aiśa. Since it is at the end of the line and thus is liable to corruption, one r emend it to the Aiśa extended stem nominative *mantriṇaḥ.*

25a tryaktena] recurs in 19.21a, but its meaning is not entirely certain.

25cd homaṃ] is treated as neuter instead of being masculine. (Aiśa) I understand the o *syāt* to express the conditional (without *yadi*), for otherwise *smṛtaṃ* in 25d would rather meaningless.

26d °karmeṣu] has been adopted as a thematized Aiśa form. mantriṇām] is a plural genitive, apparently used in the sense of the *genitivus co* (for the benefit of masters of mantra). The subject is then understood silently to b or *sādhanam*, which 'succeeds' for the benefit of the practitioners. However, it is s unusual to have *sidhyate* as not describing the practitoner himself, therefore the emendation of *mantriṇāṃ* to the Aiśa nom. sing. *mantriṇaḥ* may also be consider paraphrase in 18.2ab: *siddhyanti sādhakāḥ sarvakarmasu*)

27b aṣṭābhir uttaram] is understood here as a somewhat unusual dissolution of the m common compounded form *aṣṭottaram.*

27c kurute] is in the present indicative instead of the optative. A *yadi* must be under here, therefore the optative would be necessary. Aiśa. (N.b.: oddly, the metre doe require this form at all, for instead of the Na Vipulā, we could have a regular *pād* text had *kurvīta.*)

27d pṛthvīśaṃ] is needed in the accusative, and N's reading in the locative seems to c that it may have been the original. However, D's reading in the nominative sugge that the text may have had an Aiśa nominative for the accusative. Since this is no by the metre, I think the emendation is justifiable on the whole.

28b krīḍate] has the Ātmanepada for the Parasmaipada *metri causa.* Aiśa. yogibhiḥ] here – as often – stands for *yoginībhiḥ.* Aiśa.

29ab vāpi] is in the sense of *cāpi* as is clear from the context.

29e svamantra] is in the locative (with Sandhi) for the instrumental. Aiśa. The unus with correct sandhi is kept *metri causa.* (Although one may wonder why our auth use *svamantreṇopasaṃhāram.* It is also possible that the locative is meant to conv the deities are withdrawn into their mantras – or that the text is corrupt)

Paṭala 19

2a tathā] is less regular in this construction than *tad*, but it probably was used under the influence of the *yathā*s in the previous verse.

2b °manāḥ] stands for the feminine. Aiśa.

3a śodhayet] may also be corrected to *yojayet*. I think the latter is more likely, because have Aparā and *pratyāhāra* as objects.

4d I have not been able to emend **vake / dvaikai*. A possible emendation is *cakre*, but i case, the Sandhi should change before to *kuryāc*, and so much corruption is less likel

5ab tasya] must refer to the practitioner who has been transformed into Bhairava. Cf. 18 and note to the translation.

5d pravinyaset] is Aiśa for *vinyas(y)et*. Moreover, the object °*nyāsaṃ* makes the structu semantically rather repetitive.

6c arake] must mean *arakasamanvite*, in an Aiśa *sāpekṣasamāsa* with 6d. Cf. e.g. 18.8 12.15c-16b.

9a pūrveṇa] is Aiśa instrumental for the locative.

9b vāyu°] stands for *vāyavya*, i.e. the Dikpāla for the direction.

9c devyāḥ] has an Aiśa extended stem *devyā-*.

10ab ādyena] stands for the locative. Aiśa.
pūrveṇa] also stands for the locative, and in fact refers to 9a, with the same Aiśa us

10c-11 10cd and 11a describe that the second deity to be worshipped is Cakravegā, in the S South-West. 11b tells the name of the last deity: Mohanī; and then describes her in next line. Although this meaning is clear, the structure of the Sanskrit is problemati would expect South-South-West to be specified for the second goddess (thus trying the three deities in approximately equal distance from each other, although it is not perfectly done). However, we have 'in between South-West', which does not yield a appropriate sense unless we supply the meaning from the previous verse (9a). We ha in 10b, which does not fit in with the accusatives in 10c, and is likely to be corrupt 11a gives the name of the second deity in the nominative, and the line continues wi name of the third goddess also in the nominative, although we have *arcayet* at the e any case, it is certain that *cakravegā* and *mohany* are Aiśa nominatives standing for accusative. However, if the corrupt *caret* is emended, it may change the structure of sentence.

13b °moditaiḥ] is used in the sense of *āmoditaiḥ*. Since *āmoda* is recorded with the sa meaning as *moda* (fragrance), this participle does not need much justification.

13d kārayet] stands for *kuryāt*. Aiśa.

14a+d I understand the substances to be prescribed as alternatives for the fire-offering, as i 26. However, *gurudravyaiḥ* is in the instrumental, while *nārasya piśitasya* is in the genitive, which may suggest that human flesh is offered together with other things on the parallel, we can nevertheless safely assume that they represent alternatives, a understand that the offering is either done with 15,000 offerings of human flesh or different number of offering of some other prescribed substance.

15cd I understand a change of subject here. The goddess thus enters the Cakra, and the practitioner becomes similar to Her, attains her power.

16a devi] is corrected from *devī*, for *kartā* etc. must refer to the Sādhaka. Cf. the paral adduced by Prof. Sanderson in a letter dated 01/06/1999: *ṣaṇmāsād devadeveśi khe jāyate naraḥ / aṇimādiguṇair yukto hartā kartā yatheśvaraḥ*. *Jayadrathayāmala* 4.2.2

16c varadā] may be emended to *varadaḥ* and the line may refer to the Sādhaka.

17a Since possible conjectures for this *pāda* are numerous, I have retained the reading mss, which is probably corrupt. My first conjecture was *māṃsena naśyamānena* a what is meant here is that for the offering of human flesh (14cd), one is to use 'de flesh' i.e. flesh of dead bodies, without killing anyone. Dr Isaacson has suggested *prāśyamānena*, which would agree with *ekākinā*, referring to the practitioner 'by th eating one'. Dr Isaacson presumed an Aiśa conjugation of the verb as belonging to fourth class. Thirdly, one may conjecture *māṃsena bhakṣyamāṇena* or *bhujyamāṇ* meaning 'with edible meat', understanding the present participles standing for *bha bhojya-*.

17c-18 I think that these lines give us alternatives allowed. The rite can be performed 'alo lonely ascetic, *ekākinā*) or in a household (by those who perform it at home, i.e.

householders). I have corrected *ekākino* to *ekākinā* to have the instrumental in both cases, and I understand a *kāryam* next to *sādhanam* to be supplied. The instrumentals also seem belong to *ayaṃ vidhiḥ* with *kāryaḥ*. In 18d the text changes to the nominative instead of giving instrumentals and the number changes back to the singular. This *pāda* may perhaps be interpreted to be a cleft clause, outside the structure of the main one, giving the option that the performer may be male or female.

18d vāksiddhi] is Aiśa for *vāksiddhir metri causa.*
tasya] is somewhat cryptic (Aiśa), most probably meaning 'for him, who performs the rites as prescribed'.

20c homayet] is an Aiśa denominative.

21a °māṃsena] is probably to be understood to stand for the accusative, for the previous words are all in the accusative in 20cd. (Aiśa) Alternatively, it can be interpreted to mea 'one should make offerings with fish-meat, i.e. one should offer fish-meat'. In any case, i is an alternative to human flesh etc.

21b vrīhayo] is meant here to be an accusative. (Aiśa)

21c nāreṇa] stands for *nāreṇa piśitena* as is clear from the context.

22b sādhake] would perhaps be better in the genitive in Sanskrit. (Aiśa)

22d *Raudryā* is an unrecorded word. In any case, the instrumental must refer to a substance offered, as in similar constructions from 21d onwards. Cf. translation.

21-23 The instrumentals and ablatives alternate freely, which may suggest that they are perhaps more interchangeable in Aiśa than in Sanskrit (although in this case they are also interchangeable in Sanskrit)

23d homāmitaṃ vasu] may be Aiśa for *homāt + amitaṃ vasu*, where the final -t is lost fro the ablative and then sandhi is applied; cf. the Aiśa omission of 3rd person singular optative final -t. *Homāt* would be better in a compound with *bilva*°; the same separatio the instrumental from the compound is seen in 16.39c and 18.27b.
sādhake] would again be perhaps more regular in the genitive. Cf. 22b

24cd A correlative particle is missing or understood, such as *teṣu* or *teṣām*, to refer to *karmā*

25c karīyo] stands for *kartavyo metri causa.* The form is probably related to the Middle Ind form *kāriya* in Pāli with *svarabhakti.* (Cf. Geiger §202) The -i- is mengthened *metri ca*

25d-f Although *vidhi* is treated properly as a masculine noun in 25c, I have not corrected the neuter forms, considering this confusion an Aiśa feature, which may be due to the proximity of the word *rahasya* interpreted as a neuter noun, and not an adjective.

Paṭala 21

1-14 The first half of this chapter has several examples of the unnecessary use of subordina clauses (*yathā* in 1d, *ye* in 2b, *yathā* in 3b, *yad* in 3c, *yo* in 8a, and somewhat unnece *ye-te* in14ab). This is a characteristic of various Prākṛts and also of Hindi, where a ne is often introduced by this kind of apparently not necessary subordinate clause (very c simply by 'jo hai' in Hindi). This usage may also be attested in purāṇic literature, the hesitate to call it Aiśa.

1c umāmāheśvara] has been kept for Aumāmaheśvara, since this usage seems to be con cf. 35c and colophons.

1d yathā] may be corrupt for *yutam*. We do not need a relative pronoun here, but perha use of *yathā* is acceptable in Aiśa, cf. note on 1-14 above.

1e yogibhiḥ] stands for *yoginībhiḥ* (Aiśa).

1f kathyamāno] must refer to the *cakram*, even if it is in the masc. It cannot be correcte metrical reasons, and I have tried to translate it as a separate sentence. It is also possi accept a corrected version of N's *yoginiś*, i.e. *yoginīś*, and then correct *kathyamāno* t *kathyamānā* referring to the Yoginīs. We must then also presume a double sandhi be *kathyamānāḥ* and *adhunā*. In this case the translation of the last line would be 'and li now to the Yoginīs, too, being taught briefly'. However, this grammatical separation Rudras from their Yoginīs seems rather unusual, and *samāsena* usually refers to the v topic rather than just part of it (omitting the Yoginīs). It is also likely that N simply misread a *na* for a *bha*, Yoginiś < Yogibhiś. Altogether, I find that D's reading gives sense in spite of the grammatical problems.

2b arakā°] seems to be an Aiśa form for *araka*°, *metri causa*. It might be presumed that have *āgatāḥ*, but the sense of *ā-gam* would not fit in the compound: we need √*gam*.

3a saṃcārabhedaś] has been conjectured on the basis of the compound occurring in 12a *saṃcārabhedena*; for *saṃcayabheda* does not yield any appropriate sense.

3c teṣu] is Aiśa locative for the genitive.

3cd-4d udayam] has been kept neuter because it seems to be consistently treated as such (y etc.) Aiśa.

4a saṃcāram] has also been kept neuter instead of the masc. Aiśa.

6 We need to supply or understand a verb in the reading of the mss, e.g. *brūhi* to be a interpret the sentence. It is possible that instead of *deva* in 6c or *hara* in 6d, the orig the required verb. Also cf. notes to the translation.

7d kurvann] is understood here to stand for the accusative *metri causa*. Aiśa. Howeve be also argued that the anomalous *kurvam* of the mss expresses the same and should kept. The word may also be interpreted in the Nominative referring to the practition is not very likely, because it is the deities in other context that churn the nectar (cf. °manthanam] has been conjectured on the basis of a parallel passage in 22.36, whic describes Yoginīs in a similar way, churning the nectar in a pot (*kalaśa*).

8a nāmena] is an Aiśa thematized form from *nāma*.

8d bhukto] does not yield very good sense here, and may be corrupt. On my somewha tentative interpretation, cf. translation.

9b saṃyutam] is the result of a correction from the nominative, since this word must the Rudra worshipped.

9cd °yoginyā] has been retained understanding it to be an extended stem from Yoginī i accusative plural (with Sandhi). I have accordingly corrected *arakāntargataṃ* to °*gat* understand *antar*° to stand for *antara*° (an Aiśa contraction *metri causa*), since this is context requires.

10 taṃ] is an emendation from *sa*. Even if *sa* is acceptable, it must be in the sense of accusative *taṃ*. A correlative *tanmāse* is also missing in the second half of the sente is silently understood. The parallel in the *Tantrasadbhāva* seems to be slightly corru *udayād udet* does not seem to yield any sense.

10c °samutpattir] is a diagnostic conjecture. The line is problematic, cf. notes to the translation.

11b nyāsa] is treated as neuter. Aiśa.

12cd The same Aiśa structure occurs with the instrumental instead of the nominative e.g 18.23.

14c vajramudrāyā] isAiśa for *vajramudrayā metri causa*. (Cf. e.g. 6.16d)

15b I understand the two past participles in the active sense (the two are slightly repetiti
to refer to the Vajramudrā.

17a ete] stands for *etāḥ* (Aiśa confusion of pronoun genders).

17c ebhir] is similarly Aiśa for the feminine.

18a rajam] probably stands for *rājasam*. Aiśa.

19a samarcayitvā] has *ktvā* for l*yap*. (Aiśa)

19cd saṃmiśram] is a neuter noun here, similarly to *miśram*. The mixture was probabl
with water empowered by mantras and some drops of blood from the left arm, as i
magic. On the ambiguity of the word *rañjayet*, cf. translation.

20 A correlative *yasya* is missing or understood in 20ab, to go with *tasya sādhakasya*

21a prakartavyaḥ] agrees with its subject, although it was in the neuter in the mss. Si
correction requires very little change, I presumed a slight corrupton rather than an

22d-23b There may have been some confusion between 22d and 23b. 23b does not yi
sense and suspiciously resembles 22d. Even 22d lacks a verb. However, I have att
give a tentative translation of the verse.

23 23a has a *yas* which does not seem to have its correlative. It looks as if the sentenc
been started with this structure in mind, but finished with something that would r
yadi at the beginning. Of course, both structures occur when describing what one c
after the appropriate number of Japas ('If one recites it, one will ...' ; 'one who rec
will...') I have retained this inconsistency as an Aiśa 'colloquialism', which may
result of redactorial cutting-and-pasting. Another solution could be to rearrange th
23-24 as follows: 23ab, 24cd; 24ab, 23cd.

24a saptāham] should be in the Ablative in Sanskrit in this meaning. (Aiśa)

24d The verb *sidhyati* usually refers to the Sādhaka as subject. However, the construct
line with the Sādhaka in the genitive and his aim to be attained in the nominative
unexceptional. In such cases, the verb means 'be won / conquered'; cf. e.g. a passa
Pañcatantra, cited by Apte *ad loc*: *na viśvāsaṃ vinā śatrur devānām api sidhyati.*

25c mārgaśire] is a thematized form for *mārgaśirasi*, which ultimately stands for *mār*

26b phālguṇeti] has a double Sandhi: phāguṇe + iti → phālguṇa + iti → phālguṇeti.

27d This *pāda* is hypermetrical with an additional short syllable.

32d ṛjūttamaḥ] may be emended to *ṛtūttamaḥ*, if we presume that this last word refer
deity as 'the best of seasons'. It is also possible that the plural was also intended
have it), referring to the whole group of deities. However, I think my correction t
singular yields better syntax, and the last syllable is very liable to corruption in a
The lack of Sandhi between *eva* + *ṛjūttamaḥ* here seems to show that -ṛ- was cons
orthographic equivalent of -ri- and not a vowel on its own, just as the spelling of
and in accordance with modern pronunciation.

34c eteṣu] has not been corrected to *eteṣām*, which may be more correct. *Eteṣu* may
here for the genitive, and the sense is clear.
hṛdayo] is Aiśa masculine for the neuter. (This is the result of the emendation fr
for the locative does not fit in the syntax.)

36b °kāṅkṣiṇaḥ] has the -in root thematized to an -a root, and is used as a nominativ

36c tāsām] stands for *teṣām*, confusing genders of pronouns. (Aiśa)

36-37 There may be some text missing here, cf. the discussion in the footnote to these
translation.

38a Śikhaṇḍī] is an emendation from *Vikhaṇḍī, since we have several epic characte
list and the *Tantrasadbhāva* also supports this reading.

39c Śukra] is written Śakra in the list of the *Tantrasadbhāva*. Since both sound acce
have retained the reading of our mss.

39d Śaṇṭhaḥ] may be corrupt for Śaṇḍhaḥ. However, the former is supported by the
Tantrasadbhāva. I have kept the different names Pāṣāṇaka (SYM) and Päśānakaḥ
(*Tantrasadbhāva*) as an original difference between the texts.

40b On Halīrāja (SYM) / Helārāja (*Tantrasadbhāva*) cf. note to 39d.

41d °sāyujya°] of D has been adopted, which is the correct form. However, in additi
the *Tantrasadbhāva* also has the form *sāyojya*, which is an Aiśa equivalent.

42d °gaṇasya] is a diagnostic conjecture.

42-43 Some text is probably missing here, since 42cd seems to be an unfinished senten
continues with a new topic. Cf. also notes to the translation.

44-45 The seed syllables for these deities are not at all certain, but they cannot be corre
the lack of any reliable parallel.

44a, 45a vidyāt] yields much better sense than *vindyāt* in the mss. The only difference is t
the Anusvāra, which is easily lost as well as added by mistake.

45b sādhakas] is corrupt for *mādhavas*, as it can be ascertained from the list of these de
32. I have corrected *visargine* to *visargiṇā*, to have the instrumental of *visargin*. Ho
any case it must mean *visargeṇa*, which would be unmetrical. (Aiśa)

45cd I am not sure of how to interpret this line. My translation is tentative.

46b yathākramāt] has been retained as Aiśa for *yathākramam / °krameṇa*, cf. a Buddhis
example *Vimalaprabhā* vol. 1 p.25 l. 15 (reference provided by Dr Isaacson).

46c °cetena] is a diagnostic conjecture, assuming that *cetas* is thematized to *ceta* in Ai

47b The words before *utpatet* seem irrecoverably corrupt to me. It is possible to conject
ṣaṇmāsāt at the beginning, but this is not supported by the remaining letters.

47c rovayitā] may be replaced by a diagnostic conjecture *rodhayitā*, since there is a sir
agent noun in the subsequent line. However, N's reading is very different, therefore
not included my conjecture in the text (although I have done so in the translation)

47d bhairaveva] has a double Sandhi for *bhairava iva*.

48b Another possible reconstruction would be *varadātā bhaved asau*. Since both D and
misreading of N (*bhavena*) shows that they probably read an original *bhaveta*, and
corruptions are very frequent at the end of the lines, I have chosen to have *bhaveta*
Parasmaipadas and Ātmanepadas have practically the same value in this text. On t
problem of interpretation, cf. notes to the translation.

Paṭala 22

1a hi] instead of *he* has been adopted on Dr Isaacson's suggestion, for the latter uncharacteristic in this text.

1b nāmāś] is Aiśa for *nāmāni*, treated as an -a stem masc. here.

1d yogi°] is Aiśa for *yoginī°*.

3b One could make the conjecture *sarva* or *rudra* for the lacuna, but it seems too ar include in the text.

4b rahitā] has been retained as Aiśa for *rahita°* to avoid a violation of the metre laghus. It should be understood in a compound with *sādhakasya.*

4cd na tu siddhyanti tā] is a diagnostic conjecture made in an attempt to reconstruc from the rather meaningless remnants in D and N. In both cases, there must have a dittography of *-ya(n)ti tāḥ*,which resulted in the meaningless *patitāṃ* (with the of *pa* and *ya*). The addition or ommision of nasals are easily explicable d orthography of Anusvāras. After this, N probably ommitted what came before, i restore the metre. One of the missing syllables must be *na*, since it is required by of the verse (the Sādhaka is *not* to succeed without this tantra). From the variant one remaining syllable must have been either *ca* or *tu* as a filler. Although the line already has a *tu*, I suspect that this is more likely to have been there and th inserted to attenuate the repetition. However, fillers are very freely sprinkled, possible that it was a different third one such as *vai* (later corrupted to *ca*).

5a yoginīḥ] is understood as an Aiśa nominative plural. This form occurs in 20 cannot have the correct plural *metri causa.* The accusative for the nominative is Aiśa substitution in general.

5d teṣām] is Aiśa for *tāsām.*

5-6 After 5f, both mss read *devy uvāca*. However, the contents of what follows belongs to Bhairava: it is the teaching itself, not the question. I assume that so missing here, and I have indicated the lacuna accordingly. However, it is also po *devy uvāca* was inserted here or that it is a corruption of *bhairava uvāca*, since parallel in the *Tantrasadbhāva* has nothing additional here. In any case, what definitely Bhairava's speech, since we have several vocatives of Devī.

6c I interpret the -m- as a hiatus filler, after the Sandhi of *kule + utpannāḥ > kula u* *kula -m- utpannāḥ.*

6d bhaginyo] has been conjectured on the basis of the mss (the *na / bha* change occur in a Kuṭila original). The forms in the two mss – *nāginyo* and *vaśin* corrupt. Another possibility is to conjecture *ḍāginyo* on the basis of the parallel the *Tantrasadbhāva* and because this Prakrit form is used in the SYM.
°mātarāḥ] has an Aiśa thematised stem from *mātṛ-* changed to *mātarā-*.

7a sikte] (or *śikte*) of the mss has been adopted, although it may be a corruption semantic influence of the following word, *klinne*. The *Tantrasadbhāva*'s *sabd* seems corrupt (perhaps for *stabdhe* ?).

7b The difference between the reading of the SYM and the *Tantrasadbhāva* – *vy* *vyādhibhiḥ* – may be due to corruption. However, it would be difficult to de was the original, and it may also be an authentic variant; therefore I have kept of the SYM mss here.

9c tatprabhāvena] the reading of the *Tantrasadbhāva* has been adopted here, sinc *tvatprasādena* does not seem to suit the context. (Why would these Yoginīs be out of Devī's grace or favour?) Note also the -sa- corrupted to -bha- in 11b belo and -da- can also look similar in some Nepalese scripts. However, this rea unambiguous either, for the reference of *tat-* is not clear.

9d loke prajābhilāṣiṇaḥ] is based on the reading of the mss against the rea *Tantrasadbhāva*. The formula recurs in an almost identical form in 12b, wh emended *pūjā°* to *prajā°* on the basis of this reading. It can be presumed th occurrences use the same kind of formula, and *pūjā°* definitely does not yield meaning in 12, therefore I have assumed that *prajā°* was corrupted to *pūjā°* a *versa.* Moreover, the meaning of *abhilaṣ* matches *prajā* better semantically tha weakness of this emendation is that it produces a non-metrical -ra- sequence in t of the *pāda* (°*ke prajā°*), which should normally be avoided. However, since w same unmetrical line in 21.33b, it may be acceptable. The masculine sta feminine here (Aiśa).

10a The correction *naravāhinyaḥ* is possible, but without having the *pāda* in its
seems better to leave it unemended.
10b sarvās tvā°] in D and *sarvāś cā°* in N are equally acceptable.
10d °āsana°] for °*āgata*° in the mss is supported by the sense of the compound as
the fact that *ga-* and *sa-* can often be confused in Kuṭila.
10 The words in feminine plural describe the Yoginīs, but 10f must probably be
as a separate sentence saying that this is the form of these Yoginīs in different
syntax is slightly odd.
eṣām] is Aiśa for the feminine.
11a adhvānam] has an Aiśa thematised stem from *adhvan-* and is treated as neuter.
12b prajābhilāṣiṇaḥ] cf. note to 9d.
13–21 The reconstruction of the names of Yoginīs can be questionable in several
general, I relied on the *Tantrasadbhāva* only when it helped in the reconstructio
(Caṇḍā for *Viddhā or *Viccā). Sometimes it is conceivable that the names in D
due to textual corruption (e.g. in 15c, *bhakṣiṇī* SYM for *rukmiṇī* TSB, or Bha
SYM for Rudragomatikā TSB, where the *bha / ru* changes seem suspicious).
seemed to differ very much for several lines, I tried to retain the differences
them to be original. However, in many cases my choice of the *Tantrasadbhāva*
that of the variant(s) in D or N may seem arbitrary. Moreover, I have not co
alternating feminine endings such as °*mukhā* / °*mukhī* or °*nakhā* / °*nakhī*. And
of confusion seems to be the paleographic similarity between the endings °*muk*
hand and °*nakhā/-ī* on the other.
15d °mātarāḥ] cf. note to 6d.
16 The syntax seems odd if we take this to be one sentence (this is how I translate
which is what we would expect semantically – that the goddesses help the
attain success. However, the first *pāda* can also be interpreted as a separate sent
are the goddesses, o Goddess. Sādhakas transformed into Bhairava will attain s
respect to each (*sakṛt sakṛt*) of them (*tatra*).' It is also possible that we are to un
each Sādhaka...'
20c yoginīḥ] is D's version to have an Aiśa nominative plural. Cf. note on 5a.
22c We probably do not miss anything meaningful here with the one-syllable lac
have been a pronoun or a filler (as in the *Tantrasadbhāva*).
23d anuttamām] This adjective must belong to the success (*siddhiḥ*) and not the
the mss have it).
24 What N has (*sanmuṣe*) may have been *ṣaṇmāse*; but even that does not seem
to reconstruct the verse and its meaning. *Japaṃ* may be corrupt for *rūpaṃ*
miśritā may refer to the 'mixed' form of Yoginīs, also mentioned in verse 38.
25b °ṣaṭke] is needed for two reasons: °*ṣaṣṭhe* (D) as a cardinal number does
appropriate meaning (the number should probably specify the number of
lotus), and the number 62 would be very unusual, while 12 is quite a standard
the context here.
25d vātordhvaṃ tu] could be corrected to *vātordhvataḥ* to avoid two *tu*-s in one
would also produce an unmetrical even *pāda*, to which repetitiveness is usually
rajasya] has the Aiśa thematized root from *rajas*.
26b °rodhini] may be an editorial overcorrection, but while °*anī* for °*inī* is
substitution in the feminine form, °*ini* is rarely replaced by °*ani* in the locativ
26c muktakeśaiś] is also acceptable in D's reading *muktaiḥ keśaiś*.
27a aklānta°] is a diagnostic conjecture for *aklinna*°, which is not an appropri
here.
27b cakṣuṣāḥ] is Aiśa for °*cakṣuṣyaḥ*, which would be unmetrical.
28c vyomaparvaṇi cakre] seems difficult to interpret and may need correction, cf.
30cd This line and the next describe the wheel (*cakram*), not the form of the Yogin
31b pītarūpākṣarocitam] is to be understood *pītarūpam* + *akṣarocitam*.
31cd While the previous line describes the *nābhi*, this one seems to describ
Sarvasya must refer to them, meaning that each of them has the colour red; a
colour — i.e. when the corresponding Yoginīs are benevolent in the first thre
day, I presume — is white.
32a ekaikasmai] apparently stands for *ekaikasmin (cakraparvaṇi)*. Aiśa.

32c bhīṣṇayā] is a contracted form of *bhīṣaṇayā*, for better scansion. Prof. Sand mentioned (in a letter dated 01/06/1999) that he had come across similar contraction as *kālasaṃkarṣṇī.* (Aiśa)

34c ekaikasmin] should be probably understood as an Aiśa locative in the masculine genitive in the feminine, i.e. each Mother has a deity-husband.

35 The first *pāda* clearly states the number of mothers to be six. However, something to be wrong in the second half, because we have 12 deities. It is possible only number refers not to the number of consorts, but the number of the deities in the circle. Therefore, I understand *rudranāyikāḥ* to be a special sort of Bahuvrīhi, i.e. 'Y having Rudranāyaka-s' meaning 'there are six Yoginīs and six Rudranāyakas' interpretation may be forced, and the text may simply be corrupt. However, I thi meaning in any case is that there are altogether 12 deities.

36d pibanti] produces an unmetrical *pāda* with -ra-, and may further be corrected to *pib* The latter would be less appropriate syntactically, but perhaps preferable for the me closer to the reading of the mss.

37a mantrasya] in D's reading may seem an overcorrection under the influence of *japa* the next pāda. However, N's reading is even less acceptable here.

37d °dhāriṇīḥ] is an Aiśa nominative plural, cf. 5a and 20c.

āyudhe°] is probably for *āyudha° metri causa*, which would be unmetrical. A dual intended within the compound.

38a,c eteṣām] is Aiśa for *etāsām.*

39d sādhake] is probably meant to be a dative (Aiśa), agreeing thus with *lolupāya* (probably after the ending of consonant stems). The *ca* may connect this sentence previous one, or *samayajñeṣu* with *sādhake*. For the alternative interpretatio translation.

39c-40a The alternation of instrumentals and ablatives shows that they were pr interchangeable in Aiśa. This produces some ambiguity in 39ab, for which translation.

40b guhyaṃ] has been adopted from D, for N's reading (corrected to *guruḥ*) would pro unmetrical -ra- in the *pāda.*

pradāpayet] is Aiśa causative for the non-causative.

40d yad] stands for *yaḥ*. The –d– of *yad* could also be understood as a hiatus filler, b rather rare in this function (unlike -m-), while the neuter for the masculine (*yad* fo this case) is common in Aiśa.

Paṭala 29

1a °manā] is Aiśa here for the feminine *°manasī.*
2a kṛtāñjalipuṭam] is understood adverbially, but may be emended to *°puṭā.*
4d bhaginyo] is in the nominative for the accusative. Aiśa.
°mātarāḥ] has the Aiśa thematised root from *mātṛ.*
5b prakāśāni] is treated as neuter for the masculine. Aiśa.
6a homaṃ] is treated as neuter for the masculine.
7 I have retained the singular nouns in 7ab and the verb in the plural in 7c, beca we have a general statement about the efficacity of mantras. This kind of chang between singular and plural is characteristic of Aiśa.
7c pradāyanti] has an irregular class 4 root here. Aiśa.
7d tantra-ācāra-avirodhataḥ] fits in the context better, for the reading of the mss (*°virodhataḥ*) would contradict the teaching.
9a pātāle khecaratvaṃ ca] is interpreted in the translation as *pātālecaratvaṃ khec* ca. Similar Aiśa compounding is found elsewhere in the text, cf. 8.9c, 12.15- 18.8.
9c °siddhim] has been kept as an Aiśa accusative for the nominative.
10a °ākṛtāḥ] is understood here to be an Aiśa form for *°ākṛtayaḥ.*
12ab The sentence construction is slightly odd here. D's reading – *pṛṣṭo* – may be r stand for the neuter.
bhavatā] in 12a is Aiśa for *bhavatyā* (favoured for metrical reasons).
12c This *pāda* is hypermetrical with one extra syllable.
13d Although the meaning of the line seems to be clear (it closes the list of name rather difficult to reconstruct the original reading. The last word, **ītirī*, may b for *īritāḥ.*
14d °ākṣikā] has been adopted, but *°ākṣakā* may also be acceptable, since I think reference to the alphabet from A to Kṣa.
15a asmāt] is meant to be an Aiśa feminine pronoun (standing for the genitive p it refers to the Alphabet Goddess.
15ab tantra°] is treated as masculine. (Aiśa)
17a vidyāpīṭhaṃ] may be corrupt for Vidyābhedam, which is in the same place of the *Jayadrathayāmala* (cf. testim.)
śiracchedam] is the Aiśa form (with *śiras* thematised) for *śiraśchedam.*
19a-c tantrāś] is again treated as masculine (cf. 15ab). Aiśa.
20a tava] would be perhaps better in the Instrumental (with *prārthitam*), but ma understood to go with *ākhyātam.*
20cd kathitāḥ] is Aiśa here for *kathitāni* (for metrical reasons).
24b ūrdhvamudrā] It is possible that the original read *kūrmamudrā°*, as the para in the *Abhidhānottara.* This may be supported by the fact that there is a hiatu *°dātavyā* and *ūrdhva°.* However, inter-pāda hiatuses are not unexceptional in
24c This *pāda* is hypermetrical with one syllable.
25a daśamī parvaṇī] are in the nominative instead of the locative, but they may interpreted in a separate sentence with *tāsām* 'the tenth day and the Parva da to them'. The same happens with the other lists of auspicious days in 31cd- and in 44c.
25b likhyate] is D's reading. It is grammatically correct, but produces an unwan sequence in the even *pāda.* Note that in 44d – where I have adopted the sam the mss have a metrically correct reading, and D has *likhate.* It is possible t reading should be adopted as an Aiśa form.
29a hasate] is Aiśa Ātmanepada for the Parasmaipada.
31a This *pāda* is hypermetrical with one syllable.
31b dadanti] may be corrected to *dadāti*, since the text speaks about one Yoginī the change to the plural is not unexceptional, cf. 23-25.
31cd-32ab Cf. 25a.
caturdaśī amāvāsyā] have been adopted as nominatives. N's reading may al adopted as having locatives (since *amāvāsyām* can be the locative of the alte stem *amāvāsī*), but I think the list was intended to be in the same form. In N's reading is suspect with the Anusvāra before the starting vowel of the se

ubhapakṣe] must refer to the numbered days and not *pūrṇimā* as the word order suggests.

34a gaṇḍābhyām] stands for the locative/ genitive. Aiśa.

34c, 35c yadā] does not have a temporal sense here, its role is rather to create a subordin clause ultimately linking with a main clause 'then he should...' (If the woman l like ..., then seeing such a woman the practitioner should...) This structure has been adopted in the translation.

37a hasate] cf. note on 29a.

39a Cf. note on 31a.

39d °striyāḥ] is understood here as an Aiśa nominative plural. The *pāda* forms a se sentence '[these] women are the ones born in the Kaumārī family'.

42a This *pāda* has one of the few irregular Ma-vipulās, lacking the -ra- sequence in half.

42d °grīvā°] may be emended to *°vastrā°* as in the Buddhist parallel.

43b tasya] is Aiśa for *tasyāḥ*.

43cd °mudrā] is in the nominative, but is meant as the accusative with *pradarśayet* accordingly corrected *dvitīyā* to the accusative, since the lack of Anusvāra is pr due to scribal error.

44a Cf. note on 29a.

44c Cf. note on 25a.

44d Cf. note on 25b.

46c vijñeyā] should perhaps be in the plural, cf. 46a; but something seems to be in the verse.

49b tasya] is Aiśa for *tasyāḥ*.

49c vāpi] is understood as *cāpi*. In all other descriptions there are two Mudrās an alternatives. The *vā°* may also be emended to *cā°*.

50a The following conjecture may be considered for the lacuna here. The descripti have fits Yāmyā, cf. Supplement to Appendix 3. Following the pattern of the descriptions, it is possible that the text had *yāmyākulasamudbhūtā* or similar

50c °sāyojyam] is Aiśa for *sāyujyam*.

51a Cf. note on 31a.

51b tāsāṃ] shows another change from the sing. to the plural. Aiśa. (Cf. 7 and 3

51d krīḍayanti] in N is perhaps slightly better than D's *tarpayanti*, which would object.

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51d krīḍayanti] in N is perhaps slightly better than D's *tarpayanti,* which would
object.

Paṭala 30

1c ca] seems to be a hiatus-filler here.

1d piṅgalogrordhvakeśinī] for **piṅgalāgrāgrakeśinī* has been suggested by Dr Isaacson basis of Buddhist parallels of *piṅgalordhvakeśā* (e.g. in Sādhanamālā no. 268. p528

2a This is one of the few pādas with an irregular Ma-vipulā, lacking the -ra- sequence a beginning.

2c yasya] is Aiśa masculine for the feminine.

3b tasya] is Aiśa masculine for the feminine.

3d agrapādau] of N seems to me the primary reading, for D's *ātma*° does not yield app sense (cf. translation) and it seems to be a correction of perhaps *āgre* or *āgra*°.

4a spṛśate] is in the Ātmanepada for the Parasmaipada form *metri causa.* Aiśa.

4c mahāyogiṃ] stands for *mahāyoginam metri causa.* Aiśa.

vinirdiśet] with these preverbs is unrecorded, the *vi-* element may have been addec the metre. Aiśa.

5 The vowels attached to the consonants in D seem to be unsuitable in the context; I a simple *sabinduvarṇamālā.* What we have here is something similar to the 42 lette *bhūtalipi* from A to ŚA (Cf. Padoux 1987:123)

5-6 It seems that a line or some lines are missing here. The mss' *devyo vīrā ca* may be *devy uvāca.*

7 yatra yatra] may be corrected to *yena yena* to agree with *aṃśena* but I think it is ac in Aiśa. Moreover, the whole expression should rather be in the locative instead of instrumental. (Aiśa) There is an in-pāda hiatus between *tu* and *aṃśena.*

Paṭala 31

1b There is an in-*pāda* hiatus here omitting the Sandhi, *metri causa.*
4c tena kāryeṇa] has no correlative and – somewhat oddly – refers to what follows, as i
4d bhairavaṃ] should be understood to be an adjective to *hasitaṃ* meaning terrifying.
5a ekamanā] is to be understood *ekamanāḥ* without Sandhi, i.e. the masculine stands fo
feminine, as in *ekāgramanāḥ* in 19.2b.
8 This passage gives the list of seed syllables and is therefore not metrical. However, it
in in some way, since we have sixteen syllables, which form the length of a verse.
9a tena kāryeṇa] cf. 4c.
9d smaritaṃ] is used in this causative form (*smarayati*) only when the word denotes 'to
understand the form to be an Aiśa causative for the non-causative *smṛtam*, employed
causa. This verb normally should stand with the accusative (i.e. in the nominative in
passive construction) or sometimes with the genitive, which is replaced here by the
instrumental (*anena hasitenaiva*). (Aiśa)
10c I do not have a conjecture supported by parallels, so I have left the text as it is in the
However, I would suggest the conjecture *devamātṛsaṃsiddheṣu / divyamātṛsaṃsiddh*
that a similar phrase was intended, and this is the basis of my translation in the foot
10d hāsyo] is treated as masculine for the neuter, although verse 9 has the neuter. (Aiśa)
12ab Here I have another conjecture, not supported well enough to be in the edited text:
bhogyabhoktṛtvakāraṇam. Cf. e.g. *bhogyabhoktṛtvasāmarthya*° in *Mālinīvijayottara* 9
Moreover, I think the word °*kāraṇam* probably provoked the neuter ending in °*ādhār*
which should be in the masculine. (Aiśa)

Paṭala 32

4c rudraśaktyābhi°] may be corrupt for *rudraśaktyāpi*, but the phrase is odd in any case.

5a siddhayogeśvaraṃ tantraṃ] stands for *siddhayogeśvarītantram*, which is split up into words as if we had a Karmadhāraya compound and not a genitive Tatpuruṣa. (Aiśa) Cf.

5c sārabhūtaṃ] seems to me ambiguous. Cf. translation.

7a tasmāc] is Aiśa for *tasyāś*, referring to Devī.

7b avāpnuyāt] is in the optative, which seems to be Aiśa usage in the sense of a past ten

7d The *na* in the lacunose portion may be corrupt for *ca* or may be the end of an instrume ending *-ena* (despite *avāptavān*).

8c-d I have corrected the verbs to the singular, since we have the singular in the subsequent too. For 8c, it results in a Na-vipulā.

9b rudratejopabṛṃhitaḥ] has *tejas* in the thematised Aiśa form, which fact apparently was accepted by the scribe of D, so he corrected *pa-* to *pra-*.

9d phalabhāginaḥ] is an Aiśa extended stem nom. sing. here.

11c What the mss have (*samābhaktir*) is problematic. One is tempted to see *samāveśa* here seems to be difficult to integrate into the sentence.

12a nirgataṃ tu] may be an overcorrection. Our mss seem to prefer the -s (masculine) end phonetic variant before -t.

12c deve] may be corrected to the fem. vocative *devi*, or to *deva-* to join it to the next pā think it is more likely to refer to Bhairava, even if it is not in the instrumental, for we presume an Aiśa locative for the instrumental here.

13a There are three possibilities here: (1) *svacchandam ṛṣibhir guptaṃ* (2) *svacchandam ṛṣayoguptaṃ* (3) *svacchanda-riṣayoguptaṃ*. I have chosen the second, because having 'autonomous ṛṣi-s' (3) seems odd in the context, and because (1) would involve too m alteration. The use of the plural within compound may be acceptable in Aiśa. *Svacch* may be either an adverb to *guptam* (i.e. willingly) or it may mean the tantra, since pr it was called or classified as *svacchanda-bhairava*. I find the latter assumption more li

Translation

Chapter 1 – The question of the Goddess[1]

1 He who has mild as well as frightful forms, and [forms which are even] more frightful than the frightful[2] [...] is the embodiment of the tantras[3].

2-4 After bowing with her head to the frightening Bhairava, who is Bhairavī's beloved[4], who bestows frightening success [or: success proper to Bhairava only], who exists from all eternity, all-pervading, uncreated, existing in the state of supreme bliss, who is the god of gods, the master of the world, who dwells in his own domain, who is very frightful, [yet] non-terrifying, who destroys all frightful things – the goddess Bhairavī fell prostrate in front of Bhairava devotedly[5] and asked him about the knowledge which truly bestows liberation as well as worldly success.

<The Goddess spoke >

5 You have explained the systems of mantras several times, O Lord of Gods, but <people> do not succeed in the practice of yoga and such other practices however hard they try (*kleśenāpi*).

6 They do not succeed even with the prescribed rituals; the proof [of success] is lacking. You have fooled the minds of those who have performed sacrifices (*yaṣṭavatām*)[6], O Great Lord, and even the minds of those who have been reciting the mantras making great effort, no doubt. How is it that these extraordinary mantras[7] given by you do not succeed?

8 You have confused the whole world and (even) your disciples with this, O Śaṅkara. What can you gain from deluding the world, O Best of Gods?

9 Thus spoke the goddess to Bhairava, the leader of gods. The Lord smiled and said the following words of profound meaning.

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[1] This chapter is not given any title in the colophons. The tantra starts with the unexceptional question by the Goddess (similar to that in the *Tantrasadbhāva*) to give the prompt to Bhairava to expound the doctrine, and this kind of introductory chapters are usually entitled 'the question chapter'. The translation of the *maṅgalam* in D: Obeisance to Lord Gaṇeśa. O, homage to the great Bhairava.

[2] These three forms of Bhairava - which occur in the Aghora mantra as early as in the *Taittirīya Brāhmaṇa* - serve also as the model triad for the three groups of Yoginīs mentioned in Chapter 2.23-31. The three Yoginī groups also appear as parallels to the triad of the three goddesses in the Trika, thus the opening verse may contain a reference to the fact that the text belongs to the tradition of the Trika.

[3] The text is corrupt here, cf. textual notes.

[4] *Ex conj.* cf. textual notes. Following the mss, the text would read 'Bhairavī herself'.

[5] It would perhaps be possible to translate this as an adjective referring to the Bhairava, i.e. 'who was in trance'. However, it would be a very unusual situation, since if there is someone in trance or meditation, it is the questioner rather than Śiva (cf. e.g. *Mataṅgapārameśvara* VP 1.4c-5d: *tatrāsau muniśārdūlas ... samādhāv āsthitaḥ sudhīḥ*). The word has a less specific meaning, without implying Yogic concentration, simply denoting intentness of the mind, or concentration in a more general sense. A more common adverb used in this context is 'with devotion' (*bhaktitaḥ*). To have another adjective for Bhairava here would also imply a rather unusual word order.

[6] *Ex conj.*

[7] *Lit.* 'mantra leaders'

Bhairava said

10 Listen attentively, O Goddess, I will answer everything you have asked now, I will tell you the truth as it is.

11 The mantras I have already taught can fulfil [all] desires, but they are all protected through my power, O [Goddess] Strict in the Observance of Religious Vows.

12 I have seen that ignorant people have abandoned their purificatory [initiatory] rites everywhere, and that mean people have violated the established practices [or: rules of conduct] (*vibhedaṃ samayānāṃ*).

13 Therefore, the vigour of all mantras has been protected, and through this protected [vigour], the mantras [themselves] are protected; and the letters left [without this vigour] have become solitary[8].

14 Their vigour is [thus] hidden even if they are used according to prescription, O Great Goddess. This is why they do not succeed even if one recites them 1,000,000,000 times.

15 For those who know how to obtain this [hidden vigour] and know the liberation of the soul, the guru and the 'gurutara' [i.e. the mantra][9], success is not far off.

16 If practitioners who desire the rewards taught in the doctrine (*kalpoktaphalakāṅkṣiṇaḥ*) turn to a guru without the Power (*śakti°*), they will not succeed, even if they practise very hard.

17 Therefore, if someone initiated by the rite of Śiva wishes success, he should know how to be possessed by the Power of Rudra and should perform the grasping [of the mantra].

18 In this system (*atra*), one is not initiated [merely] by the established practice (*samayena*) with the tools and measurements of the tools [maṇḍala, chalices etc.] and the rest; yet he cannot be [initiated] without the presence of clarified butter, the fire [etc].

19 Some [authorities] (*kecid*) in the Śaiva branch (*śaive*) hold that these [rites of offerings to the fire etc.] are taught[10] in case of rituals fulfiling specific aims [such as in magic] (*kāmye karmaṇi*), [and that they are taught to be] mental for one who desires liberation [only] - but this is never the case in the Bhairava doctrine [where one must always perform external rituals at initiation][11].

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[8] The interpretation of latter half of this sentence has been provided by Dr. Isaacson.

[9] That the word *gurutara* means mantra is explained in 2.2cd.

[10] Lit. 'declared / announced'. I understand the word to be the passive of *śaṃs-* and not of *śās-*, but have translated it 'taught' because it is a better equivalent in English (such as *uktam* is better translated by 'taught' than by 'said').

[11] Interpretation of this sentence has been provided by Prof. Sanderson.

Chapter 2 – The pervasion [of the universe by Female Powers][1]

The Goddess spoke –

1-2ab You have talked about the obtainment of the hidden vigour of mantras and the liberation of the self. <Now tell me about>[2] the guru and the 'gurutara', which are said to grant success if one knows them[...]

Bhairava spoke –

2cd-3 'Gurutara' means mantra and the 'guru' is the preceptor[3]. As soon as one has been initiated by him one attains the liberation of the self. When one takes the mantra [from the guru], one reaches its real nature according to this tantra (*atra*)[4], O Beautiful-Faced One.

4-5 One will see the signs of supernatural behaviour in the preceptor because he is possessed by the Power of Rudra. Then the mantra can be taken from him. Since he is possessed by the Power of Rudra, the high-souled master instantaneously acquires the power which effects the proofs [of possession] immediately.

6 The first sign [of possession] is firm devotion to Rudra, the second is the attainment of supernatural powers through mantras (*mantrasiddhis*), which immediately proves possession.

7 The third is [the capability of] subjugating all beings, the fourth is [the ability] to complete what one has started.

8 The fifth is mastery of fascinating ornate poetry, and the fifth is [also] that one can paralyse someone else's ability to speak[5].

9-10 These are the five signs of the preceptor. If he is endowed with the above mentioned qualities, if he knows everything about initiation, the levels [of the body and the universe to be purified at the initiation][6] and how to draw the secret maṇḍala, he bestows grace upon people. Since he is possessed by the Power of Rudra, he can grant what the devotees desire.

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[1] Although the first part of the chapter enumerates the signs of possession by the Power of Rudra, most of this section indeed deals with the subject matter mentioned in the colophons: *vyāpti* or pervasion / ubiquity of the three kinds of Śaktis in the world.

[2] As indicated in the edition and mentioned in the textual notes, a small portion of the text must have gone missing here. What I have supplied in the translation is a diagnostic conjecture, but some similar expression is definitely needed. It is possible that more than one line have been omitted.

[3] It is possible that an etymological explanation (*nirukti*) is implied here: the mantra is something that comes / passes over (*tarati*) from the guru.

[4] It is also possible that *atra* is simply a filler.

[5] This translation has been suggested by S. Vasudeva, on the basis of the meaning of *vākstambha*, paralysing speech.

[6] On these levels and initiation, cf. chapters 7 and 8. *Tattvavit* may also be understood in the more common meaning: 'he who knows what is real / the ultimate truth'. However, I think that in the context of initiation, the phrase has a more technical meaning (next to adjectives such as *guhyamaṇḍalasūtrajñaḥ*).

11 The person in whom this possession by the Power of Rudra is seen, is called the guru, who is my equal and who can show the [hidden] vigour of mantras, o Beloved One.

12 After one has received the 'gurutara' [the mantra] from him, if one – being in its possession – is devoted to it / him [the mantra / guru][7], one will suceed soon under any condition.

13 Those who get the mantra from a guru who shows signs opposite to what has been stated above, and those who acquire the mantras independently are of little wisdom and will suffer.

14 When the high-souled Bhairava told this to the Great Goddess, she fell prostrate again and said the following words to the Lord of the World.

<The Goddess spoke–>

15 The state of things is thus and not otherwise, o Great God, you have answered the questions you were asked from the beginning, in order.

16 But the teaching which is praised by the best of gods has not been explained fully [in all details] (*niṣkalam*). The guru is indeed considered to be the main thing here, and he is difficult to find in the three worlds.

17-18 In addition to that, o Best of Gods, tell me the Doctrine of the Siddhayogeśvarī, which is devoid of all kinds of fraud and bestows all sorts of success, by the mere attainment of which men absorbed in the repetition of formulas and in visualisation can succeed without difficulty, even if they do not keep observances or perform acts of worship.

19-20 After the goddess said this, Bhairava answered with the following words.

<Bhairava spoke>

Listen, O Beloved One, I will tell you how to obtain the Doctrine of the Siddhayogeśvar⁚, which fulfils all desires, and employs the power of mantras (*mantraprasādhanam*), teaching[8] the repetition of mantras and the visualisation, which will effect the signs of possession immediately.

21 The source of all mighty (*mahābalāḥ*) Yoginīs in their manifested form (*prathitāḥ*)[9] is called the Power of Rudra, O Fair-Faced One.

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[7] It is not clear from the compound if one should be devoted to the guru or the mantra. Doctrinally both are possible, for a practitioner of magic (*sādhaka*) is to propitiate the mantra he has received from his guru, and devotion to one's guru is one of the prescribed obligations. I think in this case the mantra is more likely to be understood, for it is mantra-observances that bestow success.

[8] *Lit.* 'endowed with the repetition of mantras etc'. The doctrine is endowed with these, i.e. it teaches them.

[9] *Ex conj.*

22 All the creatures are empowered by Her. They play their sports without inhibition, while she pervades the whole universe with her transcendental-cum-non-transcendental form.[10]

23 She is called 'Yogeśvarī' and her form is threefold, O Beloved One. Now I will tell you their division as they exist in this world.

24 The powers / female spirits who bestow grace by clearing up the darkness of ignorance which resides in the body of the bound soul are called 'the Auspicious Ones' (*aghorāḥ*), they give one [help to attain] Śiva[hood].

25 There are Rudras [male 'partners' of them] governed by these Auspicious Powers / female spirits. Having their minds focused on Sadāśiva, they release the soul from its bondage.

26-27[11] ... [other powers / female spirits] who obstruct the way to liberation are known as 'the Terrible Ones'[12]. The Rudras who are possessed by them perform creation and dissolution, they play in the body like children with clay bulls.

28-29 Those [powers / female spirits] who cause a downward flow [of the souls into lower levels of the universe] and gratify the soul, who make it indulge in objects of enjoyment and in the condition of being bound, obstruct the way to liberation and they are called 'the Ones Surpassing the Terrible' (*Ghorataryāḥ)* The Rudras whose minds are empowered by them are governed by them.

30 They also throw down and down those who are given to the pleasures of the bound soul. Since the possession by the three [kinds of] powers is always beneficient,

31 they are called the 'Ones More Terrible Than the Terrible', the 'Terrible Ones' and the 'Auspicious Ones'.[13] Thus, ruled by the Power of Rudra, they are to govern this world.

32 By the various sub-divisions *(parāparavibhāgena)*[14] [of her forms one can obtain] all Yoginīs[15]. All of them are empowered by her, and they succeed, being endowed with great strength.

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[10]Translation by Prof. Sanderson

[11] A line (or more) is probably missing here, cf. textual notes.

[12] The text is not secure here. According to my reconstruction (which is very tentative for it violates the metre) it would read 'the ones with terribleness'. In any case, it is certain from other parallels that we need the so called 'Terrible Ones' (Ghorāḥ) here, whatever the wording was in the text.

[13]As Dr Isaacson has clarified for me, there is a reference to / pun on the names of Śiva / Rudra here. Since all these powers are beneficient (*śaṃkara*) and are ultimately indentical with Śiva (Śaṅkara), they are called [by Śiva's / Rudra's names] the 'Ones More Terrible Than the Terrible' (Ghoraghoratara), the 'Terrible Ones' (Ghora) and the 'Auspicious Ones' (Aghora).

[14] Alternatively, translate: 'by the divisions of transcendental and non-transcendental [forms. one can obtain...]'

[15] The text is not fully secure here, but I think it is clear that the line derives all Yoginīs from an ultimate one, the Power of Rudra.

33-34ab[16] She [the Power of Rudra] is the source of all Yoginīs, she is praised in all tantras. One of her female mantra embodiments[17] consists of thirty eight syllables[18], and it has two additional half syllables, in short.[19]

34cd-35 The cause of all success is the 'words' [*padas*] in the Parāparā [mantra]. There are eight [goddesses] produced by entering into her [the Parāparā mantra], bestowers of success in yoga.[20] <They are called Yoginīs or Mothers>.[21]

36 At this point (*iha*), only general characteristics[22] [of mantras] are described briefly; the subtle distinctions made by the differentiation [of their characteristics][23] are dealt with later.[24]

37 Aparā is a three and a half syllable mantra, and Parā is a one syllable one, which effects the signs of possession immediately.

38-39ab The goddess comprising all letters [i.e. the Alphabet Goddess] bestows all kinds of success upon all male and female mantras (*sarveṣām eva mantrāṇāṃ vidyānāṃ ca*)[25], O Beautiful-Faced One. It is the vigour deposited in them, which is the cause of success.

39cd-40 They [the mantras of Parāparā, Aparā and Parā] are accompanied by the eight mantra bodies (*mūrtyaṣṭaka*), which are formed from their own material[26], O Beautiful One. They are [also] accompanied by five ancillary mantras (*vidyāṅgapañcaka*) and by

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16 I have changed the order of 34ab and cd from that in the manuscripts, cf. textual notes.

17 Lit. She is known as [a] female mantra-embodiment as thiry eight syllables.

18 Here the subject slightly changes and we have the brief desciption of three mantra embodiments of the Power of Rudra, i.e. the three principal mantra goddesses of the Trika, together with a mention of the Alphabet Goddess.

19 The Parāparā mantra thus consists of 40 letters, each of which represents a Yoginī. For more details, see the description of this mantra in chapter 3.23 ff. The expression 'in short' is probably meant to convey that it is the next chapter that treats the subject in detail.

20 The names of these eight Yoginīs / goddesses are obtained from the non-monosyllabic words (padas) of the Parāparā mantra. The names can be found in paṭala 3.

21 This is a tentative translation, since I think the line is corrupt. Cf. textual notes.

22 The Sanskrit has a collective singular here.

23 I have attempted to translate the odd phrase *vaiśeṣikamataṃ sūkṣmaṃ*. I do not think there is specific reference to the Vaiśeṣikas here.

24 This verse simply tells us that that the mantras are just briefly described in verses 33-37, and they are explained in detail later, i.e. in chapters 3 (Parāparā, Aparā and Parā), 4 (ancillary mantras) and 5 (the mantras of the guardians of directions).

25 This line (38cd) may be understood to belong to the sentence in 38ab as well as to that of 39ab. Therefore one may alternatively translate: 'The Alphabet Goddess bestows all kinds of success. It is the vigour deposited in male and female mantras that causes success.' Moreover, it is also possible to understand the text from 38a till 39b as one sentence, in which case the Alphabet Goddess is identified with the vigour of mantras, which seems plausible doctrinally. ('The Alphabet Goddess, who bestows all kinds of success is the vigour of all male and female mantras causing success' The repetition of the phrase 'causing success' – although sounds extremely tautologous – is not unusual in the style of our text.)

26 Or: 'from their own [mantra-] words'. This is the *mūrtyaṣṭaka*, formed from the names of eight goddesses in the Parāparā mantra. The phrasing 'svapadārthena' is slightly odd, but I think this is the correct interpretation. I have kept the text's singular throughout (39c-41) in the Sanskrit, but doctrinally it must be the whole set of female mantras that is understood here (a collective singular *sā* instead of *tāḥ*).

[the mantras of] the guardians of directions. By the mere knowledge of them, they bestow success undoubtedly.

41 If one performs their Uccāra[27], the large (*mahān*) group of male and female mantras and the [appropriate] positions of the body [performed with them] will fulfil all desires. [As a result,] the characteristics of one's body being possessed [by the Power of Rudra] will become immediately visible (*sadyaḥ saṃmukhatām eti*).

[27] This is a technical term referring to a mental utterance of the mantra with an accompanying yogic practice, by which the mantra is 'raised' (*uccar-*) from the lower levels of the body/universe to the highest/transcendental level. Cf. Padoux 1990:399-401.

Chapter 3 – The raising of the three Powers[1] (female mantras)

Bhairava spoke

1 Now, I will tell you briefly, without going into details, how to raise the mantras of the three Powers[2], O Fair-Faced One.

2 This highest secret, which destroys errors, has been handed down in the [tantric] lineage, My Beloved. If one knows it, recites it and meditates on it, one will achieve success.

3 These mantras do not give you any fruition [if recited] either with extra letters or omitting letters. They become devoid of power, as mentioned previously.

4-7 On a smooth, clean, well-anointed and well-protected surface on the ground, scented with fragrant incense and covered with lots of flowers, the guru, who is [also] scented with good incense, and whose limbs are anointed with sandal-wood paste, after fasting for a day and a night, devoted to the practice of Heroes,[3] together with [other] heroes and practitioners[4], having painstakingly practised his *japa* and armed himself with protective mantras, should write down the Power of Rudra, who is the goddess made up of all the letters and adorned with all the vowels. Her head is the letter **tha**, **dha** is her two eyes on the two sides [i.e. the two 'ordinary' eyes].

8 **ī** is her nose turning downwards[5], and the *bindu* [i.e. the anusvāra as her *tilaka*] is at its middle [above]. **Ba** is her mouth, **va** is her neck, and the gutturals [**ka**, **kha**, **ga**, **gha**, **ṅa**] are her teeth.

9 **i** is her tongue, **a** is her voice **na** is her knot of hair, turning downwards[6]. Her two ears are the seventh [letter counting from] **jha** [i.e. **ṇa**] and their ornaments are the two letters following **ī** [i.e. **u** and **ū**]

10 The former [**u**] is on the right, the latter [**ū**] is on the left, **ḍa** and **ḍha** are known as the two arms, and the hands are the seventh letter after **ca** [i.e. **ṭha**].

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[1] This title is given in the colophons: *Śaktitrayoddhāra*.
[2] Verses 7-18 will describe the Alphabet Goddess, Mālinī. The letters of her 'body' were probably written down in a diagram (*yantra*, for some examples cf. Schoterman 1982 appendices), after which the letters of mantras encoded as parts of her body were 'raised' from this diagram (on the 'raising of mantras', cf. Padoux 1978). The description of the Alphabet Goddess corresponds exactly to that of the *Mālinīvijayottara*.
[3] This is a tentative translation. I suspect that the text is corrupt here, cf. textual notes.
[4] The phrase seems somewhat tautologous, for 'hero' (*vīra*) and 'practitioner' (*sādhaka*) mean the same. Cf. also textual notes.
[5] The Sanskrit is as odd as my English translation; it is not clear to me what is meant here by 'facing downwards'. Perhaps it means 'curving downwards', or perhaps the text is corrupt. The phrase may also mean 'viewed from below the face' referring to the graphic representation of the long -ī-: two circles representing the nostrils.
[6] The same adjective recurs as in 8a, and the sense is again not clear or very unusual. The goddes has a top-knot here probably because the male practitioner who is to transform himself into her has one.

11 The fingers of the two hands are known as **jha** and **ña**; the skull in her left hand is represented by the letter before the letter of the hands [i.e. by **ṭa**].
12 The staff of the trident in her right hand is the seventh letter from **pa** [i.e. **ra**], and on top of that, the trident is the eighth letter from **ka** [i.e. **ja**], of course[7].
13 The third eye on her forehead is the letter **ca**, O Beautiful-Faced One; her tiara of flowers[8] is said to be the four 'neuter' letters [i.e. **ṛ**, **ṝ**, **ḷ** and **ḹ**]
14 Her stomach is the letter **ṣa**, **pa** belongs to her heart and **kṣa** goes to the place of her navel. Then the two upper parts of her arms [i.e. the shoulders] are known as **bha** and **ya** respectively [i.e. the right is **bha**, the left is **ya**].
15 In the middle of her heart, the letter **sa** with a *visarga* **ḥ** is known as her soul [*ātman* or *jīva*]. The letter **ha** is her life-force [*prāṇa*], pervading her whole body[9].
16 **Ma** is her buttocks, and **śa** with *anusvāra* **ṃ** is her organ of generation[10]. **Ta** is known to be placed below this, representing her thighs, O Fair-Faced One.
17 At the knees, there are the letters **e** and **ai** respectively [right and left]; the [right and the left] shanks are the two letters after these [**o** and **au**] in order [right and left].
18 **Da** and **pha** are known as her feet; they should be written down [in the order of right and left] as above, her breasts are **cha** and **la** respectively, and the milk in them is the letter **ā**.
19 In this way, following the right method, one should write down the Power of Rudra, the goddess of all letters[11], and then one should raise the mantras.

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[7] IThe word *sākṣāt* is probably a filler here in the Sanskrit.
[8] The meaning of *śiromālā* (head-garland) is not unambiguous. It can mean a garland of skulls, and in this sense *śiromālin* is used as an adjective for Śiva (meaning noted in both Monier-Williams and Apte). However, as S. Vāsudeva has suggested to me, it may also denote a garland *on* the head, i.e. a crown or tiara (of flowers). This suggestion is supported by a parallel in the lost *Triśirobhairava* quoted by Jayaratha *ad Tantrāloka 15.121-25*: **ṛ ṝ ḷ ḹ** *nivṛttyādyā mālikā śirasi sthitā.*
[9] Translation by Prof. Sanderson
[10] The relevant passage in the *Tantrālokaviveka* clarifies that *śa* is her secret parts and the *anusvāra* is her semen (*śukraṃ*). The reason for the presence of the latter in a goddess is that according to classical Indian medical theory, women also have semen, which they are said to emit when they copulate, normally, without any effect on reproduction. Cf. e.g. Bhāvamiśra, *Bhāvaprakāśa*, *Pūrvakhaṇḍa*, *Prakaraṇa* 2, 226, following Suśruta:
uktaṃ ca suśrute "evaṃ māsena rasaḥ śukro bhavati strīṇāṃ ca" iti. cakārāt strīṇām api śukro bhavati. ata evoktaṃ suśrute "yoṣito 'pi sravaty evaṃ śukraṃ puṃsaḥ samāgame / tatra garbhasya kiṃ cit tu karotīti na cintyate //" garbhasya śuddhasya.[...] (Reference pointed out by Prof. Sanderson)
[11] As Jayaratha's commentary to the corresponding passage in the *Tantrāloka* tells us, in the Trika there is a Śakti equivalent of each letter in the Mālinī alphabet. The list of *śaktis*, according to Jayaratha's quotation of the *Triśirobhairava* (in *-Viveka ad Tantrāloka* 15.121-125) is the following: nādinī tu śikhāgrasthā nakārākṣarasaṃjñitā | ṛ ṝ ḷ ḹ nivṛttyādyā mālikā śirasi sthitā || tha śirograṃ satī devī dha netre priyadarśanā | ī guhyaśaktir nāsāsthā vyāptāste netramadhyataḥ || vyāpayitvā sthitā devi(ī) ca tṛtīyaṃ ca locanam | cāmuṇḍā parameśāni(ī) lalāṭasthā virājate || b(v)akāre vadanaṃ tasyā vajriṇī śaktir avyayā | kavargo daśanās tīkṣṇāḥ kaṅkaṭā kālikā śivā || ghoraghoṣā śib(v)irākhyā kavarge saṃprakīrtitāḥ | māyādevī i jihvā tu a vāg vāgīśvarī matā || nārāyaṇī ṇa karṇau tu tayor u ū ca bhūṣaṇam | mohanī ca tathā prajñā va kaṇṭhaḥ(a) śikhivāhanī || lāmā vināyikā devi(ī) ḍaḍhau bāhudvayaṃ vibhoḥ | pūrṇimā hastadeśasthā ṭhakārākhyā vibhor matā || jhaṅkārī kundanā caiva jha-ñāv aṅgulayaḥ kramāt | kāpālinī vāmakare ṭakāraḥ parameśvari(ī) || dīpanī śūladaṇḍaś ca rephaḥ samyag

20 First, the adept should raise the Parāparā mantra, then the Aparā mantra as it is prescribed, and finally the Parā mantra, which makes one achieve all desired things.
21 After raising these three, Parā and the others, one should proceed with the eight mantras starting with Aghorī[12], by dividing the 'words' [padas] of the [Parāparā] mantra, and then with the five ancillary mantras [the *vidyāṅgapañcaka*].
22 Then one should raise the mantras of the guardians of directions, o queen of gods, and as a result, one accomplishes supernatural powers. After raising the mantras, the achievement of supernatural powers will come about, no doubt.
23 [For the Parāparā mantra] one should raise the *bindu* [**ṃ**], [on] the 'right shank' [**o**], then the 'voice' [**a**], then the same 'right shank' [**o**] on the fourth member of the 'row of teeth' [**gh**].
24-25 Then having joined the 'staff' [**r**], the 'right knee' [**e**], the knower of this ritual should raise the 'life-force' [**h**] with its base formed by the 'staff of the trident' [**r**], together with the 'nose' [**ī**], and further joined to a *visarga* [**ḥ**]; then the 'heart' on its own [**pa**], the 'staff' also on its own [**ra**], and the 'buttocks' [**ma**] in the same way,
26 the 'fourth tooth' [**gh**], O Goddess, joined to the 'right shank' [**o**], then the 'staff' again as it has been described above [i.e. with the 'right knee', thus **re**]
27 After that, one should raise the 'life-force' [**h**] adorned with the 'ornament in the right ear' [**u**], together with the *bindu* [**ṃ**].
28 Then following the appropriate order, the master of the mantra should place the 'right shank' connected to the 'fourth tooth' [**gho**] and then the 'staff' again [**ra**].
29 Next, after taking the 'staff' [**r**] adorned with the '[ornament of the] left ear' [**ū**][13], one should place the 'left knee' onto the letter of the heart [**pe**].
30-31 Then the wise one should place the 'life-force' with the *visarga* [**haḥ**] before the [above mentioned fourth] 'tooth' [with the 'o' as above, thus **gho**], then the 'staff of the trident' [**ra**] again and the 'buttocks' [**m**] adorned with the 'ornament of the right ear' [**u**], then the 'second tooth' [**kh**] with the 'tongue' [**i**].

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udāhṛtaḥ | ja jayantī bhavec chūlaṃ devadevyā maheśvari || bhīṣaṇī vāyuvegā ca skandhayor ubhayor bha-yau | pāvanī tu pa hṛllagnā udaraṃ ṣaś ca lambikā || saṃhārikā kṣakāro 'yaṃ nābhau devas tu bhairavi | chagalī pūtanā ceti stanau cha-lau prakīrtitau || āmoṭarī tadgataṃ tu kṣīram ā parikīrtitam | paramātmā sakāro 'yaṃ ha prāṇaḥ śaktir ambikā || icchāśaktir visargākhyā vyāpya prāṇātmani sthitā | ma nitambaṃ mahākālī śa guhyaṃ kusumāyudhā || śukrā devī bhavec chukram anusvāras tu bhairavi(ī) | tārā takāra ūrusthā e ai jñānakriye ubhe || jānunī saṃsthite devi bhairavyās tu mahātmanaḥ | gāyatrī caiva sāvitrī o au jaṅghe prakīrtite || dahanī dakṣapādasthā vāme pheṭkārikā da-phau | (I have made some minor corrections to the edition. My corrections are in bold type, followed by the version of the printed edition in brackets.)

12 The text uses Aghorī throughout, although the correct form of this name would be Aghorā on the basis of the mantra.

13 It is possible that the past participle 'adorned' (*vibhūṣitam*) was intended to be a noun meaning 'ornament'.

32-33 Next, after placing the 'right shoulder' **[bh]** together with the 'nose' **[ī]** in order, the 'buttocks' on their own **[ma]** and the 'top' [of the arm, i.e. the shoulder as above] again in the same way [as mentioned above, i.e. with the 'nose', hence **bhī**], the wise one should raise the 'stomach' **[ṣa]**, and then he should place the 'ear' **[ṇ]** together with the 'right knee' **[e]**.

34-35 After raising the 'neck' **[va]** and the 'buttocks' in their own form (i.e. without additional vowels) **[ma]**, the 'heart' with the 'tongue' **[pi]** and the 'mouth' on its own **[ba]**, one should place the 'life-force' **[h]** and after that, the 'circle of the right knee' **[e]**. Then one should put the 'former ornament of the ear' **[u]** into the 'staff' **[r]**.

36 Having done this twice [so again, **ru**], the master of the mantra should place there the 'staff of the trident' on its own twice [rara], and then the 'left foot' **[pha]** in order.

37 Having placed the 'fallen skull' **[ṭ]** at the end of that [i.e. of *pha*], the illuminator of mantras[14], one should place there the 'former ear ornament' joined to the 'life force' and the bindu **[huṃ]** again.

38 The master of ritual should again place the 'life-force' **[ha]** with the *visarga* **[ḥ]**, putting there the 'left foot' **[pha]** again and the 'fallen skull' **[ṭ]**.[15]

39 This female mantra, which bestows all supernatural powers, is called Parāparā.[16] One should always extract this mantra, which destroys all evil things for people.

40-41 Now I will teach you the Aparā mantra, the bestower of all desired fruits. First, one should extract the essence of the mantra by placing the 'life-force' **[h]** with the 'nose' **[ī]** on the seat of the 'staff of the trident' **[r]**, together with the last vowel [i.e. the *visarga* **ḥ**]. Then one should place there the same [i.e. the 'life-force', **h**] with the **ū** and the *bindu* **[ṃ]**,

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[14] It is not clear from the text if the 'illuminator of mantras' is the letter ṭa or the syllable mentioned after that, huṃ.

[15] The Parāparā mantra is thus the following: oṃ ***aghore*** **hrīḥ** ***paramaghore*** **huṃ** ***ghorarūpe*** **haḥ** ***ghoramukhi bhīma-bhīṣaṇe vama piba*** **he ru ru ra ra phaṭ huṃ haḥ phaṭ**. The eight 'words', the pada-s of the mantra, are italicised. They evoke the following eight goddesses embodied in Parāparā: Aghorā /=Auspicious/, Paramaghorā /=Very Frightful/, Ghorarupā /=Frightful-looking/, Ghoramukhī /= The One With Frightful Face or Mouth/, Bhīmā /=Dreadful/, Bhīṣaṇā /=Terrible/, Vamanā /=The 'Emitting' One/ and Pibanā /= The Drinking or Absorbing One/

[16] After the description of the Parāparā mantra in the *Tantrāloka*, Abhinavagupta says the following (30.25cd-26ab): There also exists a placement of a circle of deities described in the *Siddhayogeśvarīmata*, where each deity corresponds to a letter [in the Parāparā mantra]; it is too long to be described here (*pratyekavarṇago 'py uktaḥ siddhayogeśvarīmate // devatācakravinyāsaḥ sa bahutvān na lipyate*) In the commentary, Jayaratha adds 'The circle of deities means that of forty, as it is said there...' (*devatācakreti catvāriṃśad-saṃkhyākasya yad uktaṃ tatra*) He then quotes the *Siddhayogeśvarīmata*, of which both Jayaratha and Abhinavagupta probably had a longer redaction, since this long passage is missing from both of our manuscripts. The passage quoted from this longer redaction, listing each deity with the corresponding letter from the Parāparā mantra is given in Appendix 8.

42 placing there the 'left foot' **[pha]** and the 'fallen skull' **[ṭ]** again. This Power of Rudra is called Aparā, endowed with great strength.[17]

43 If one wants to achieve one's desired goal, one should always recite [this mantra] with great care.

Now hear the very secret and subtle Power of Rudra called Parā.

44-45 This [mantra] is to be given neither to a non-initiate nor to one who is not a disciple nor to a coward[18]. He who contemplates Rudra, the Power of Rudra and one's guru as non-differentiated (*avikalpitaṃ*)[19] with devotion can be given [the Parā mantra], O Fair-Faced One, but even a disciple [like the above] should receive it only after his guru has been propitiated.

46 Then the guru should give the humble (*vinayātmane*) disciple the 'soul' **[saḥ]** connected with the 'left shank' **[au]**[20]

47 This is the Parā [mantra]. With this, after seven days [of reciting it], one who knows the rules of conduct[21] will definitely (*niścayam*) attain [ultimate] success, which is the source of the fulfilment of all desires[22], O Goddess.

48 By merely knowing this mantra, one can be known by all the Powers, and its recitation effects the proofs [of being possessed] immediately.

49 Then one's body shivers and it suddenly takes off in the air. One can multiply one's wealth according to the doctrine of the Siddhayogeśvarī.

50 One's body becomes possessed by hundreds of Mothers, if he recites the mantras with preseverance (*udyataḥ*) and devotion, paying homage [to the deities] (*namaskārābhiḥ*).

51 If he remembers the doctrine of the Siddhayogeśvarī readily, he will surely master the [whole] best group of mantras and postures (*mudrā°*)[23].

52 He can undoubtedly penetrate [even] through the ultimate, highest meaning of the teaching, and if he is asked about anything concerning the past or the future, he will be able to tell it.

53 This [doctrine] which has been explained to you briefly, is the doctrine of the Siddhayogeśvarī, which is the [ultimate] proof itself [i.e. beyond any other proofs].

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17 The Aparā mantra is thus the following: **hrīḥ hūṃ phaṭ**

18 The last word may be corrupt in the mss; if my conjecture is right against the reading of the mss, the translation of the end of the line is the following: ... nor to someone who does not belong to the Bhairava branch (of Śaivas).

19 My emendation and interpretation is based on a parallel in the *Mālinīvijayottara* (3.56ab)

20 Thus the Parā mantra is **sauḥ**

21 I.e. one who has received the preliminary initiation, described in chapter 6.

22 This is the translation if my emendation is right, cf. textual notes.

23 Mudrā may mean more than hand-gestures; therefore I have chosen to translate it with 'postures'

54 I have explained to you the three Powers who bestow heavenly sucess, O Goddess, who are the essence (*hṛdayam*) of all [other] Powers and help you to attain [identity with the highest goddess, consort of Bhairava] Aghoreśī.

Chapter 4 –The extraction of the ancillary mantras[1]

1 Now I will teach you the five ancillary mantras which lead to success (*siddham*). If a master of mantras is protected by these, he will not be conquered by powerful obstacles.
2-3ab First †I will present the letters and then I will teach their characteristics†[2] The [letter of the] shank of the right side with the bindu [oṃ], multiplied five times is the homage to the **Hṛdaya** (Heart), this is the ultimate centre of female powers.
3cd-4 First the word 'oṃ', then 'amṛte' and the word 'tejomālini' and the formula 'svāhā' - this is called the eleven syllable **Śira** (Head).
5 'Vedavedini hūṃ phaṭ' with the 'oṃ' at the begining, O Fair-Faced One, this is known as the eight syllable **Śikhā** (Top-knot), the chief of all mantras.
6-7ab The one that has 'vajriṇe' first, then 'vajradharāya', with 'oṃ' at the beginning and 'svāhā' at the end, is called the **Varma** (Coat of Mail). This eleven syllable mantra will bestow final release upon you immediately, o Goddess.
7cd-8 The word 'ślī' and then 'paśu', with 'hūṃ phaṭ' at the end, joined to the 'oṃ' is the **Astra** (Astrarāja / Sarvāstrendravara / Best King of All Weapons). It has six syllables and it makes one's body more powerful.
9 These are the five ancillary mantras, which [...][3]. They crush and tear asunder all obstacles.

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[1] This chapter has the title *Vidyāṅgoddhāra* in the colophons. The *vidyāṅga* mantras in the SYM are the same as in the *Mālinīvijayottara*, consisting of five elements: the Heart (Hṛdaya), the Head (Śiras), the Top-knot (Śikhā), the Armour (Varma) and the Weapon (Astra). This number of the *vidyāṅgas* has no pan-Śaiva standard, since in many cases there is an additional mantra of the 'eye' (Netra), also called 'the conqueror of death' (*mṛtyujit*). Nevertheless, the exclusion of this is not a Trika feature either, since it is omitted e.g. also in the *Mataṅgapārameśvara* (cf. KP 1.111b-114). In addition, in the corresponding passage in the *Tantrāloka*, Abhinavagupta inserts a *netramantra (tāro dvijihvaḥ khaśarasvarayug jīva eva ca // netram etat prakāśātma sarvasādhāraṇaṃ smṛtam* / TĀ 30.40cd-41ab), although it is missing in the *Mālinīvijayottara*. As we can read in Jayaratha's commentary, in this case Abhinavagupta follows the *Devyāyāmala* instead of the *Triśirobhairava*, and draws the *netramantra* from there to supplement the *Mālinīvijayottara*. Jayaratha quotes both texts on the *vidyāṅgas*, and in each case the *netra* is mentioned between the Astra and the Varma. The one in the *Devyāyāmala* is 'oṃ juṃ saḥ', which seems to be the more wide-spread one. The one in the *Triśirobhairava* is encoded in the names of Yoginīs of Mālinī (cf. TĀV *ad* TĀ 15.121-125ab), and it can be reconstructed as 'cauṃ sauṃ hauṃ'.
[2] This is a tentative translation of a corrupt line. Something of this purport must have been intended here.
[3] The text is corrupt. From the surviving words, one may infer that the ancillary mantras are compared to the force of a royal army, or that with their help one is able to destroy a royal army.

Chapter 5 — The mantras of the guardians of the directions[1]

The Goddess spoke

1 You have described the [mantras of the] three Powers and five ancillary mantras. Now teach me briefly the mantras belonging to the guardians of the directions.

Bhairava spoke

2 Now I will teach you the guardians of the directions briefly, with whose help one situated in the sacrificial ground[2] can achieve success.

3 Setting up Indra in the East, his body being the [letter of the] left breast [i.e. la], one should worship Agni in his direction [i.e. in the South-East], embodied in the [letter of the] staff of the trident [i.e. ra].

4 The [letter of the] skull [ṭa] belongs to Yama, he should be placed with that [mantra] [in the South]. Then the [letter of the] navel [kṣa], belonging to the Ruler of Demons [Rakṣorāja, i.e. Nirṛti] is [to be placed] in the South-Western direction.

5 After placing Varuṇa in the West, embodied in the [letter of the] neck [va], the wise one should worship him, who has great power and strength.

6 Then the master of mantras should worship Vāyu in the North-West, his mantra is [made with the letter of] the left shoulder [ya].

7-8 Then after worshipping Soma, who is always ready to bestow prosperity, with the ornament of the right ear[3], in the North, the master of mantras should always praise Īśāna, established in the direction of Śaṅkara [i.e. in the North-East], with the [letter of the] buttocks [ma], in the region of Rudra, o Beautiful-Hipped One.

9 Then one should worship [Prajāpati,] who was born from the golden egg [of Brahmā], [...][4]. He is placed in the direction above, and Mādhava [i.e. Viṣṇu] below.

10-11 He [Viṣṇu] is embodied in the [letter of the] organ of smelling [ī], he is intent on [...][5] The guardians of directions are as described, joined with [the long vowels of the] milk, nose etc. [i.e. ā, ī, ū, ai, au, aḥ, aḥ, ī; ā, ī] and accompanied by [the letter of] that which is in the organ of generation [ṃ]. They are furnished with their weapons [embodied in the same mantra seeds except that they have] short [vowels]. They [...][6] are to be worshipped properly, according to prescription.

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[1] The chapter is entitled *Lokapāloddhāra* in the colophons.

[2] That the practitioner is in the sacrificial ground is important to emphasize in this context, since the guardians of the directions secure its protection.

[3] I suspect that the line giving the mantra here is a misplaced one, since the letter of Soma should be *sa* (ātmā) and not *o*.

[4] The text – having *vyaktadveśam* (?)– is most probably corrupt here. It should describe Prajāpati's letter here, which is ā (*payas* – milk)

[5] The text is corrupt here.

[6] I cannot interpret the phrase *navahastagatāḥ* in any reasonable way.

[Thus the mantra seeds of these deities starting from Indra are the following[7]: lâṃ, rīṃ, ṭūṃ, kṣaiṃ, vauṃ, yaḥṃ, saḥṃ, mīṃ. For Viṣṇu and Prajāpati: ?īṃ, ?âṃ]

[7]For the reconstruction, *Tantrāloka* and *-Viveka 30.42-43* has been used. For the last two mantras, I presume that there is an initial consonant in each case similarly to the other seed syllables, but these two consonants are not mentioned anywhere, and they are not used in ritual.

Chapter 6 – The qualificatory maṇḍala (samayamaṇḍala)[1]

1 Now I am going to describe the qualificatory maṇḍala (*samayamaṇḍala*) which leads to success (*siddhaṃ*), by which one acquires authority to use the[se] mantra[s].[2]

2-5 In a place where for five Krośas there is but one Liṅgam, or in a cremation ground, at an auspicious confluence of rivers, at a pleasant seashore, on the top of a mountain, in a well-sheltered place, or in a delightful place where but one tree is seen for four Krośas, in the house of a Mother or in the garden, or wherever it pleases one's mind, the guru, clean[3] (*śucir*) and with peaceful mind, after fasting for a day and a night, having a Śakti idol with him and wearing colourful clothes, clean (*śuciḥ*)[4] should smoothe and clean a piece of ground, smear it with cowdung (*gomayalepitaṃ*) and make it shiny (*snigdhaṃ*), [in a way that it should be] without any pieces of chaff, charcoal or fruit kernel, sloping towards the East or North and then first he should examine the ground[5], afterwards he should begin the purificatory ritual.

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[1] As the colophon and the first verse of this chapter tells us, this section is about the so called Samayamaṇḍala, used in the preliminaries to initiation. The text does not call this preliminary rite initiation, and does not use the term *samayadīkṣā* (although it uses the term *saṃskāra*). Nevertheless, the ritual is that of the *samayadīkṣā*, whose usual function is that it qualifies practitioners to perform the worship of Śiva, make offerings to the fire etc. The qualificatory function is not stated in the text here, but I think it is understood, therefore I have translated *samayamaṇḍala* as 'qualificatory maṇḍala', although the word *samaya-* simply refers to the rules of conduct to be observed by practitioners, given to them at the end of this rite.

[2] The text has the singular, which I interpret as a collective singular. It is rather unusual that our text promises authority over mantras at this point, which one would expect after initiation proper or at the consecration of the guru or the Sādhaka. It is nevertheless explicable, for one needs to use mantras also for daily worship, and it must be these mantras that the passage refers to. Yet, the use of the word *adhikāra* remains somewhat unusual in this context. It is also slightly odd that we have the promised result mentioned at the beginning of the chapter, while the last verses refer to the maṇḍala of initiation proper and promise success to someone who has received *consecration* and not just *samayadīkṣā*.

[3] This means that he has performed a ritual bath. Cf. Kṣemarāja *ad Svacchanda* 4.56d: *śuciṃ* (=) *snātam.*

[4] The adjective of the previous line is repeated here.

[5] The phrase 'examine the ground' may mean three things here. One is the ordinary sense of the word – this is suggested by Kṣemarāja in his commentary to *Svacchandatantra* 1.128bc cited in the apparatus –, i.e. that the guru is to ascertain that the ground is sloping towards the auspicious directions, is smooth etc. This meaning is well-attested, but it seems somewhat superfluous to repeat what has already sufficiently been explained in the previous line. On the other hand, it could be argued that this kind of repetitiveness is characteristic of the style of the SYM. The other meaning would be a technical term in ritual: the looking at the ground with the 'divine eye', to chase away obstacles or evil spirits. This rite is called *nirīkṣaṇa* (not 'examination' *parīkṣaṇa*), but I think it is possible that this technical term is intended in this case. This preliminary rite is otherwise called the elimination of obstacles (*vighnoccāṭana*), which is different from the purification of the place (*sthānaśuddhi*) in the manuals, although the function of the two seems to be the same. The third possibility is the examination of the qualities of the ground according to the four *jātis* as described in the *Tantrasadbhāva*. It is not clear to me in the context of this tantra according to whose *jāti* the ground should be chosen (the initiands'? the Sādhaka's? or does the description apply to daily worship and any practitoner of that worship?). It seems to me unlikely that this could be applied in rites of

6 He who knows all the three purifications[6], that of the place, of the materials and of the five elements of the body[7] (*bhūtaśuddhis*) is the [real] guru, who bestows all kinds of success.
7 Having closed all the directions, he should purify [the place] with the Astra [mantra].[8] Thus is the purification of the place, now hear the purification of the materials.
8 After purifying the Arghapātra [container of oblation] by besprinkling it [with water] with the Astra [mantra] [i.e. with water empowered by the Astra mantra], he should mentally recite the group of five [mantras, i.e. the five ancillary mantras], o Glorious One.
9 Then he should besprinkle all the materials that have been prepared for the ritual.[9] This is called the purification of the materials, it [...][10] and increases merit.
10 Reciting the five ancillary [mantras] again, he should prepare the five products of the cow[11]. He should smear the ground again and scatter sesame seeds over it with the Astra [i.e. scatter the sesame seeds empowered by the Astra mantra][12].
11 The master of mantras should perform the cleansing [of the ground] with a bunch (*picchena*) of Arka leaves, in the Kavaca-mantra.[13] Then the wise one should sprinkle

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initiation. However, the SYM also has the confusing tendency of describing various generalities à propos of the description of initiation, and thus we should not discard that the examination of the ground according to the *jātis* is the intended meaning here.

[6] The text is insecure here (cf. notes), but this should be the approximate meaning

[7] This is the translation according to the mss, which may be corrupt, cf. notes. If we emend it to *bhūmi-* – which is the third element described in 10-11 – then it is the purification of the sacrificial ground.

[8] A similar purification is described in *Somaśambhupaddhati* I.p133. The rite is variously called closing of the directions (*digbandhana*), purification of the place (*sthānaśuddhi*), protection (*rakṣaṇa*) or chasing away the impeders (*vighnoccāṭana*). In *Tantrasāra* p137 and p144, a similar process is mentioned, where a flower empowered by the Astra mantra is thrown into the sacrificial enclosure, to chase away bad spirits (p137 *tato 'pi phaṭ phaṭ phaṭ iti astrajaptapuṣpaṃ prakṣipya vighnān apasāritān dhyātvā ...*) This mainly agrees with the rite in *Svacchanda* (2.26-27). (*bhairavāstraṃ samuccārya puṣpaṃ saṃgṛhya bhāvatiḥ (? for bhāvitaḥ / bhāvitam) / saptābhimantritaṃ kṛtvā jvaladagniśikhākulam // nārācāstraprayogena (nārācāstraprayogas tarjanīmadhyamāṅguṣṭhapreraṇāt K. ad loc) praviśed gṛhamadhyataḥ (prakṣipann iti śeṣaḥ K. ad loc) / nivaritaṃ tena sarvaṃ vighnajālam anantakam // (bhāvayed iti śeṣaḥ K. ad loc) tato rakṣārtham astraṃ ca daśadikṣu vinikṣipet*)

[9] The same is prescribed e.g. in *Somaśambhupaddhati* vol. III p23: *tadambunā dravyaśuddhiṃ ....* (i.e. with the water of the special Arghapātra)

[10] There is a corruption here in the text that I cannot emend. My conjecture (cf. textual notes) would supply 'which purifies'.

[11] I.e. Milk, curds, clarified butter, cow urine and cow dung. The five products of the cow (*pañcagavya*) is mentioned at this point also in the *Somaśambhupaddhati* (vol. III p23) There it is in fact the last part of the purification of materials (*dravyaśuddhi*).

[12] The preparation of the seeds to be scattered against the obstacles / evil spirits is a pan-Śaiva one. In this case, we have a simple preparation, instead of the preparation of various grains, our text has only sesame seeds. They are empowered by the Asta mantra, probably just as in *Somaśambhupaddhati* vol. III p25, where they are also besprinkled with the *argha*-water, which has been empowered by the Astra.

[13] Cf. *Somaśambhupaddhati* vol. III p31: *vikṣipya vikirāṃs tatra kuśakūrcyopasaṃharet*, where the gathering together of the seeds is done with a bunch of Kuśa grass. In both cases the Kavaca mantra is used

some fragrant water [on the ground], with the Astra mantra [previously] recited [over the water]. Thus should the wise one do the purification of the ground[14].

12-13ab There he should draw a white, square maṇḍala measuring three hands each side, with four doors, either with ashes or with powder, with four fascinating colours of white, yellow, red and black.

13cd-15ab The [four] parts [of the maṇḍala should be painted] with white, red, yellow and black.[15] In its middle, he should draw a trident measuring one hand, as for its measure. Then he should make its staff measuring two hands, leaving four fingers' space in front of the Western door.

15cd-16 In this tantra (*iha*), the size of the doors is taught to be the same as the size of the prongs of the trident, and it is identical with the size of the inner part [of the maṇḍala], which [size] is taught in all ritual actions. Once [this maṇḍala is] set up facing East, [furnished] with a Mudrā, it will grant whatever one wishes.

17 Putting the little finger and the thumb [of the right hand] on one's head (*kanīyāṅguṣṭha śirasi dattvā*), the [other] three [should be] erect. The index, ring and middle fingers [should be] stretched out in the form of the three prongs.

18 This is the Trident Mudrā taught by me; it is used in all sorts of ritual actions[16] and is auspicious. It is prominent (*jyeṣṭhā*) like the Trikūṭa mountain[17]; the Trident Mudrā is very powerful.

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when collecting the scattered seeds, i.e. the seeds are collected with the bunch of leaves and then this mantra is recited over them. This may be indicated in the *Somaśambhupaddhati* (vol. III p25) by saying *[vikirān...] astrāmbuprokṣitān etān kavacenāvakuṇṭhitān.* Although in the text the seeds are not yet scattered at this point, perhaps the mantra to be recited at the collection of the seeds (vol. III p31) is already mentioned.

[14] The scattering of sesame seeds is perfomed to attract the evil spirits of the site and to purify the place of them. The spirits are attracted by the scattered seeds, which are then gathered together with a bunch of Arka leaves (this includes the cleansing). Cf. e.g. *Tantrasāra* p. 144 describing a similar process called 'the taking possession of the site', with several kinds of seeds empowered by the Astra mantra. The rite is preceded by the throwing of the flower, here empowered by an Alphabet Goddess, which is also meant to destroy obstacles / demons. The seeds are scattered and then collected in the North-Eastern direction. (*tata uktāstrajaptāni yathāsaṃbhavaṃ siddhārthadhānyākṣatalājādīni tejorūpāṇi vikīrya aiśānyāṃ diśi krameṇa saṃghaṭṭayet, iti bhūparigrahaḥ*) In the *Somaśambhupaddhati* (vol. III p31, verses 29-30), where a more complex procedure is described, the scattering of the seeds seems to *follow* the act of besprinkling the site with the water of the argha.

[15] I have not been able to keep the original syntax, cf. textual notes.

[16] I interpret *sarvakarmakarī* as an expression meaning basically the same as *praśastaṃ sarvakarmasu* (verse **16d**), i.e. the *mudrā* itself does not perform anything, but it is used when performing various kinds of ritual.

[17]This is the mountain on the top of which was situated Laṅkā, the capital of Rāvaṇa. The idea is that the three fingers in the middle are like the three peaks of this mountain.

19-20ab There[18], on the right prong, he should place the goddess Parāparā, the thirty eight syllables [as a mantra], [red] as blazing fire, wearing a garland of skulls, glowing with three eyes [i.e. with three glowing eyes].

20cd-21ab She sits with trident and skull-stuff in her hands on [Sadāśiva,] the 'Great Transcended'. Her tongue [flickers in and out] like lightning. She is gross-bodied and is adorned with great serpents.

21cd-22 Her mouth yawns wide and has huge fangs. Ferocious, with her brows knitted in rage, wearing a sacred thread in the form of a huge snake, adorned with a string of human corpses round her neck, with the [severed] lotus hands of a human corpse as beautiful ear-rings, her voice like the thunder of the clouds at the world's end, she seems to swallow space itself.[19]

23 Then [the guru] should place the goddess of three syllables,[20] Aparā, destroyer of the pains of the humble, with the same appearance, on the left prong of the trident.

24 In this description, 'left' [from the point of view of the maṇḍala] means 'right' [from the point of view of the performer of the ritual] and 'right' means [in fact] 'left' [in the same way]. This female mantra [deity, i.e. Aparā] looks like Parāparā [except that] she is yellow-black.

25 One should place the beautiful deity of all letters [the Alphabet Goddess, Mālinī], who illuminates this world being beautiful like myriads of shining suns, on the middle [prong].

26 Then he should place at the top of her [i.e. Mālinī's] top-knot [a lotus] with eight petals and a pericarp. On the pericarp of the lotus, he should place the beautiful one-syllable goddess, Parā.

27 She is like the best crystal and she pours out nectar everywhere; the goddess Parā promotes welfare and bestows success.

28 Then having placed the group [of deities] starting with Aghorī on [the petals of the lotus] starting with the Eastern petal, he should perform the summoning [of the deities

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[18] The following verses describe how one is to install the deities on the Trident mudrā, on top of one's head. The whole procedure is somewhat reminiscent of the preparation of 'Śiva's hand' (*śivahasta*), where the guru installs a small maṇḍala on his hand, worships it and puts it on his head, thus creating identity between Śiva and himself. Here, however, the hand is placed on the head and the deities are installed afterwards. (Cf. *Somaśambhupaddhati vol. III p29 taṃ [i.e. śivahastakaṃ] nyasya śivamantreṇa bhāsvaraṃ nijamastake | śivād abhinnam ātmānaṃ kartāraṃ bhāvayed yathā*) This prescription of the SYM agrees with the way in which Abhinavagupta describes internal worship in *Tantrāloka 15.295c-328b*, illustrated in Sanderson 1986:187, where the top part of the trident with the three prongs is right above the practitioner's head, on top of Sadāśiva's corpse.

[19] Translation of **20-22** mainly follows Sanderson (1990 : 51)

[20] I.e. the goddess who is the three syllable mantra.

of the maṇḍala] with the emmission of the breath [onto the maṇḍala]. He should keep [them on the maṇḍala] with the stopping of the breath.

29-30 After worshipping [them on the maṇḍala] in the transcendent, subtle Śiva[-form], whose form is light, one should dismiss [them] with the inhalation of air, by making them enter in the Highest Brahma.[21] Then placing the previously [in chapter 4] described mantras [on the maṇḍala], he should provide (*prakalpayet*) the ancillary [mantras]. He should place the Hṛdaya [mantra] in the South-Eastern direction, the Śira in the North-East,

31 the Śikhā in the South-West and the Kavaca in the North-West. The Astra [mantra] is to be placed in all the directions.

32 He should place the guardians of the directions starting with Indra in their own places. Thus has the whole placement [of mantras] with visualization been taught, Beautiful-Faced One.

33-34ab Then he should perform worship with devotion, according to ritual prescription (*vidhānataḥ*) with lamps, incense and Pavitra, together with fragrance and flowers, with clothes, with gems etc., with various food offerings, and with coloured Bali offerings.

34cd-36 He should devotedly worship [the maṇḍala] whose space is covered with a canopy, which is [adorned] with flagged doors, with [special] rice offerings prepared with (*saṃmataiḥ*) human flesh[22] and good wine, according to prescription, and he should offer himself.

36 After doing circumambulation clockwise and falling prostrate in devotion, he should call the disciple, who is pure, has taken a bath and has fasted.

37 He should then give the disciple the five products of the cow together with kuśa grass[23]. When he [the disciple] has drunk it, performing the ritual sipping (*ācamana*)[24] with great care, he [the guru] should start the purificatory ritual.

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[21] As Prof. Sanderson has pointed out, there is a very contracted form of worship described here. After installing the deities on the mudrā on the head, the guru breathes out and thus installs the deities onto the maṇḍala. He performs a very short mental worship while keeping his breath, and then breathes in, thus withdrawing the deities into himself, making them enter above his head.

[22] *Mahāpiśita* is a synomym for *mahāmāṃsa*, human flesh.

[23] It is perhaps (also) understood that he touches the disciple with Kuśa grass, for purificatory purposes and to loosen the ties of his 'bound soul' as in e.g. *Svacchandabhairava* 3.124

[24] As Prof. Sanderson has pointed out, the word is synonymous with *upasparśana* (cf. Kṣemarāja *ad Svacchandatantra* 2.6), and the procedure is described in detail in Bhojadeva's *Siddhāntasārapaddhati* (f3r) and in *Aghoraśivapaddhati* (cited *ad Somaśambhupaddhati* vol. I p43). The action consists of sipping three times (reciting oṃ according to Kṣemarāja), then wiping the two corners of the mouth with the base of the thumb, and finally touching the various apertures of the body with the thumb and the ring finger. (According to the Saiddhāntika sources, the parts to be touched are the mouth, the nose, the eyes, the ears,

38-39 The guru should besprinkle the disciple with water, which is an embodiment of the mantra [and thus purifies]. After adorning him with fragrances, flower-garlands, clothes, incense and the Pavitraka, he [the guru] should imagine him as being burnt by the Heart [mantra]. Then he should imagine the disciple, who [whose body] has been burnt up (*nirmagnam*), as having the body of the Power [of Rudra, as follows; i.e. the guru should recreate the disciple's body with the Śaktis as described below].

40 He [the guru] should place the Alphabet Goddess on his [the disciple's] body, then the three mantra goddesses, armed with the [ancillary mantras] Heart etc.

41-42 Then he [the guru] should blindfold him [the disciple] with a white cloth. The master who is in deep concentration should then give a handful of flowers to the disciple (*puṣpāñjalidharaṃ kṛtvā*), and the master of mantras should make the disciples[25] enter [the place of worship] through the Western door. After making them kneel down (*jānudeśe natān kṛtvā*), he should make them throw away [one] flower [each].

43 Depending on which prong the flower falls on, he should name [the disciple] with the name of the corresponding [mantra deity] first, and ending with 'Śakti'.[26]

44 Then having gathered the disciples together, he should circumambulate clockwise again, fall prostrate and then he should sit down and tell them the rules of conduct [as follows] –

45 One should not eat without making an offering to the deities[27] and me [i.e. the guru]; one should not despise women, the scriptures, alcoholic drinks, eunuchs, or young girls.[28]

46 One should not be occupied with useless things, one should not eat meat contrary to the rules[29]. The sounds "rere" should never be uttered.

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the right and left shoulders, the navel and the heart.) The ritual sipping and touching of the apertures of the body also form part of orthodox brahmin ritual.

25 From this sentence onwards, the text speaks about several disciples initiated at the same time.

26 This allows only three kinds of initiation names: Parā-śakti, Aparā-śakti and Parāparā-śakti. As the parallel in the *Tantrasadbhāva* shows, *yasya* refers to the mantra(deity) and not the disciple(s).

27 I understand the singular as a collective plural. Cf. notes.

28 The text gives a list of things that look rather odd together, therefore one may suspect that the passage is corrupt. However, for each element we can find parallels in more detailed lists of other scriptures, cf. testimonia. The *Tantrasadbhāva* and the *Tantrāloka* provide parallels for each element except for the scriptures. This latter seems odd, for why would an initiate despise the scriptures of his religion. However, the *[Pauṣkara]Pārameśvaratantra* (as quoted in the *Prāyaścittasamuccaya* and paralleled by the *Mataṅgapārameśvara*) does mention that one should not despise the words of the deity, i.e. the scriptures (*śāstranindā* perhaps on the analogy of the concept of *vedanindā*), thus D's reading seems acceptable.

29 I.e. one should not eat those kinds of meat which are forbidden by the rules; or: one should not eat meat without performing the prescribed rituals.

47 He who is wise should never eat from the leaves of the Vaṭa[30], Aśvattha[31] and Arka[32]. He should never look at a naked woman, nor at a woman whose breasts are uncovered.

48 One should not behold the [sexual] play of animals and one should never be engaged in mean actions[33]. One should always abstain from sexual intercourse during the day if one wishes to attain success.

49 Having transformed one's self into Bhairava, one should think of the female Power three times a day. One should pay homage to the guru if he is near (*āsannaṃ*). [He should be honoured] mentally (*dhyānayogataḥ*) if he is away (*dūrasthaṃ*)[34].

50 Moreover, one should avoid [eating the flesh of] the camel, owl, buffalo-cow, and female jackal. One should also refrain from eating bear, wild cock and peacock.

51-52ab A master of mantras should never pronounce the word "ḍākinī", not even accidentally. He should not urinate, defecate or sleep in an open field, on a road, in a place where there is but one tree for four Krośas[35], in a cremation ground or in a temple.

52cd-53 When the guru has told the rules of conduct starting with the above mentioned ones, he should perform the withdrawal [of the maṇḍala, i.e. he should ritually efface it] with devotion and concentration, while reciting the appropriate mantras (*svamantrair*). Then having performed all this, he should throw the [remaining] offerings[36] into water.

54 Thus has the qualificatory maṇḍala (*maṇḍalaṃ samayaṃ*) been taught, for those who wish to obtain the rules of conduct (*samayārthinām*). At the mere sight of this maṇḍala, one will achieve everlasting success.

55-56[37] After carefully drawing up the initiation maṇḍala with the placement of mantras, including the eight mantras of Aghorī etc. in a sacrificial enclosure [or] in a

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30 Banyan tree (Ficus Indica)
31 Ficus Religiosa
32 Calotropis Gigantea
33 This may refer to dealing with malevolent spirits, black magic and the like (suggestion by Prof. Sanderson). Also cf. *krūrakarma* in the parallel quoted ad loc.
34 A similar prescripition is cited from the lost *Nandipurāṇa*, cf. testimonia.
35 I.e. in a relatively open space.
36 This line is not at all clear. I have understood 'remaining' on the basis of the practice that the left-overs of the *naivedya* should be thrown into the water in general, as is prescribed e.g. in the *Tantrāloka* (15.608). I presume that the eating is silently understood here, thus the left-over is disposed of.
37 The last three verses of this chapter change subject completely. They seem to refer to the second half of the initiation, which follows the qualificatory one, and whose main element is the joining of the disciple to a certain *tattva*. This closing portion does not really belong to the *samayadīkṣā*, but is some sort of general closing statement, promising success in a non-specific way at the end, and perhaps establishing the connection with subsequent chapters, which deals with the Yojanikā in detail.

cremation ground[38], and there having worshipped Bhairava, the Lord of Gods, who has a body made up of mantras, one should perform the joining [of the disciple to the appropriate *tattva*] making an eightfold fire-offering, in the reverse order [i.e. *saṃhārakrameṇa*, starting with the lowest level and Śakti]. [There are also] one hundred [...][39] [offerings, for general purificatory purposes?] and the eight [offerings for the Śaktis?] starting with Aghorī, O Goddess.[40]

57 One who is consecrated and qualified for the maṇḍala of the Siddhayogeśvarī will soon attain the realm of all Female Powers, which is beyond all other realms.

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38 I understand the plural to envisage various occasions for this act; but it makes the translation better with the singular. It is also possible that the plural is an indication that other places of worship are also considered (such as the top of a mountain etc.; cf. the beginning of this chapter).

39 A small part of the text seems to be corrupt here.

40 My translation and interpretation is tentative here. From the parallel passages in chapter 8, I think what is meant here is that the Yojanikā is performed with a fire offering of eight *āhuti*-s. Moreover, there are 108 offerings, but – if I understand this enigmatic passage correctly – the last eight are meant for the eight goddesses starting with Aghorī. They are propitiated and their places are purified in the reverse order, i.e. first comes the one who is installed on the feet. This would be in accordance with the pan-Śaiva practice of purifying the disciple's body starting from the lowest level; e.g. at Nivṛtti in the *Somaśambhupaddhati* (vol. III p231 ff.) Thus the order of events referred to would be as follows: purification in general with 100 offerings (or with two hundred?, if *śataṃ śataṃ* are to be added up in 8.28; cf. also *Somaśambhupaddhati* vol. III p63, where two hundred offerings seem to be the standard against bad things in general), purification of the disciple's body as represented by eight levels and eight Śaktis, starting from the bottom, with one offering each, and then joining the disciple to the appropriate level (Yojanikā) with eight offerings. It is also possible that last two sets of eight are in fact identical, i.e. there is only one set of eight offerings, to purify eight levels of the body, and then there is a *pūrṇāhuti*, as prescribed in SYM 8.44 for the Yojanikā.

Chapter 7 – Initiation and the transformation of one's body into Bhairava[1]

1 This is the established practice (*samayācāram*) for the magnanimous practitioner (*sādhakasya*)[2] [...]

2-3 The knower of the ritual [i.e. the guru] should perform initiation that grants all kinds success to people. After worshipping the deities as it is prescribed, [the guru] standing South [of the deity], after 'beating' [the disciple] facing North with ashes[3], should besprinkle him with water on which he has recited the Astra mantra.

4 After doing this, the wise one [the guru] should perform the placement [of mantras on the disciple's body]. Then he should give [the disciple] the 'purifier' [i.e. the five products of the cow][4] , which has been furnished with the Rudrāṇī mantra [i.e. the Śikhā][5]

5 Then the master of mantras should perform [worship] of the disciple (*śiṣye*) with incense (*dhūpaṃ kuryād*), oblation etc. together with fragrant flowers with the appropriate mantras (*svamantreṇa*) – this is the ritual prescription (*ayaṃ vidhiḥ*)[6].

6 Standing near the fire, facing North or East (*saumyādimukhasaṃsthitaḥ*)[7] he should perform initiation in the body of the bound soul [i.e. the disciple] , which has been beaten with *kuśa* grass etc.[8]

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[1] This chapter has no title in the colophons, the above title has been given on the basis of its contents.

[2] It seems that the use of the term 'Sādhaka' is not restricted to power-seekers. In fact, in 13-15, the text speaks of power-seeking (*siddhikāma*) and liberation-seeking (*muktikāma*) Sādhaka-s. The term Putraka for liberation-seekers does not occur at all. It seems that some text is missing here, for the transition to the *dīkṣā* from the *samayas* in not very smooth.

[3] 'Beating' with ashes means throwing ashes on him, for protection as well as to loosen the bonds of the soul. Cf. *Somaśambhupaddhati* III pp83-85: *bhasmasnānāya vighnānāṃ śāntaye pāśabhittaye / sṛṣṭisaṃhārayogena tāḍayed astrabhasmanā.*

[4] That the 'purifier' (*pavitraka*) here means the five products of the cow (*pañcagavya*) is supported by two pieces of evidence. One is a parallel in the ritual in SYM 6.38ab. The other is TĀV *ad* TĀ 28.120. where Jayaratha glosses the word *pavitra* with *pañcagavyādi.*

[5] Rudrāṇī is another name for Śikhā as the *Mālinīvijayottara* 3.63 cd tells us (*rudrāṇy aṣṭākṣarā jñeyā śikhā vidyāgaṇasya tu*)

[6] For an alternative translation cf. textual notes.

[7] That °*ādi* must be interpreted to mean East in this case can be inferred from e.g. the *Mālinīvijayottara* (in the context of the *samayadīkṣā*, but also applied in the *nirvāṇadīkṣā* 8.18: pūrvāsyaḥ saumyavaktro vā ...) cf. TĀ 15.193 and comm. Facing North is meant for liberation, East for *siddhi.* Also cf. *Svacchanda* 3.212. (at the *adhivāsa*) and comm., Kṣemarāja remarking the same (bubhukṣudīkṣāyāṃ prāṅmukho mumukṣus tu udaṅmukhaḥ)

[8] The other 'beatings' referred to here may be done with a flower or with ashes as above mentioned. All these beatings are usually performed for protection, with the Astra mantra recited on the materials. A flower on which the Astra mantra has been recited is used in *Somaśambhupaddhati* III p117 in the *viśeṣadīkṣā* (*kusumenāstrajaptena tāḍayed dhṛdaye śiśum*) and also in the *Svacchandatantra*, before the *dīkṣā* (4.69ab *astreṇa prokṣayec chiṣyaṃ puṣpayuktena tāḍayet)* For ashes and *kuśa*-grass, in addition to water, cf. e.g. *Svacchanda* 4.57ab (*śivāmbho'streṇa saṃtāḍya bhasmanā ca kuśaiḥ kramāt*) Cf. textual notes.

7 [There are] three [levels to purify]: Prakṛti, Puruṣa and Śiva, o Beloved One.[9] By these [three] purifications, everything becomes purified, one should have no doubt about that.

8 [The guru] should first purify Prakṛti with the three and a half syllable mantra [Aparā], o Beautiful-Faced One. Then he should purify Puruṣa, the twenty-fifth [level], with the Parāparā mantra.

9 Afterwards, he who knows the ritual should purify the mantra body, [i.e. the third, Śiva level] which has been established [as the last level][10], with the Parā mantra. Then, [the initiate] is to be joined to the pure level (*nirāmaye*)[11].

10 Then he [the guru] should prepare the place [for the fire offerings], and should place [the appropriate mantra] on the receptacle [of the fire] (*yoninyāsaṃ*)[12], he should perform the 'seizing' and the 'joining' [of the disciple][13], and thus he should make a practitioner be born[14].

11 [There are] three things [the disciple goes through then]: [creation of] aptitude, enjoyment and dissolution[15], O Beloved One. Then he should perform the cutting of the bonds[16], and the joining [of the disciple] to the [appropriate] place[17].

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[9] The fact that the SYM uses this Sāṅkhya-inspired division may show its relatively early date.

[10] I think the word *vyavasthitam* is meant to convey that the last level needs to be installed first in the body. However, this installation is not described in the text. Although this level must be pure, it still needs to be purified in ritual, as the passage shows.

[11] The word denoting 'freedom from illness/blemish' or 'happiness' refers to the purest level of the universe, at the top of the hierarchy.

[12] The mantra to be placed on / recited over the fire-receptacle is either Mālinī or Mātṛkā/ Śabdarāśi: *Oṃ hrīṃ bhagavati mālini idaṃ sthānam adhitiṣṭha namaḥ / Oṃ bhagavan śabdarāśe idaṃ sthānaṃ adhitiṣṭha namaḥ* TĀ 15.402 and comm. The action is called *yoninyāsa*, placement of the womb, because the fire-pit comes to be viewed here as the womb of the Alphabet Goddess, in which the disciple will be reborn, while the fire placed there represents Śiva's semen.

[13] The 'seizing' (*grahaṇa*) of the disciple's soul is performed by touching the disciple's heart with the right hand on which Śiva has been placed in a *cakra*. (Cf. *ālabhya hṛdaye vidvāñ chivahastena taṃ punaḥ / grahaṇaṃ tasya kurvīta raśmimātrāviyogataḥ* MVU 9.58cd-59ab) According to *saiddhāntika* manuals (e.g. Somaśambhu's), the soul of the disciple is taken by the guru, united with his own, and then he places the soul of the disciple in the womb of the alphabet goddess (Vāgīśvarī there, Mālinī here), i.e. in the fire-pit. The 'joining' (*yojana*) of the soul in the womb of the goddess is also called 'tying to the womb' (*yoni-niyojana*) (cf. Pl I, II in *Somaśambhupaddhati* III.). This procedure of rebirth and what follows has to be repeated for each of the three levels. The joining (*yojana*) may also refer to the joining of the disciple to a level (*tattva*), where he is reborn, for the placement in the womb is also called appropriately *garbhādhāna*.(Cf. Pl. IX in *Somaśambhupaddhati* III). However, since the term for joining to the Tattva is Yojanikā, Yojanam is perhaps less likely to be used for the same concept.

[14] This refers to the moment when the disciple is supposed to be (re-)born as the son of Śiva and the alphabet goddess.

[15] These three actions take the disciple through a life at each level and consume his karma, thus purifying him (Cf. *Somaśambhupaddhati* III p268ff.). 'Aptitude' is the conditions, dispositions and possibilities with which one is born. 'Enjoyment' is going through all the karmas of a life. 'Dissolution' is the end of the accumulation of karmas.

[16] Representing the condition of being a bound soul, there is usually a thread or a group of three threads tied to the top-knot of the disciple, of which a piece is cut after the purification of each level, at the appropriate length. The act obviously symbolizes that the soul gradually is freed from bondage. Lastly, the top-knot is cut off with the remaining part of the thread. Although this is the wide-spread procedure described by manuals (both in the Siddhānta and by Abhinavagupta in the *Tantrāloka* and Kṣemarāja in his commentary to the *Svacchanda*), it seems that in the *Mālinīvijayottara* there are three

12 At [each of] this [above described] action[18], [he should perform the ritual] with three offerings into the fire, and he should purify the place [at the beginning] with one hundred and eight [offerings].

13 For expiation, the master of mantras should prepare as many offerings as the number of the bound souls [i.e. the initiands][19], [and] should mentally recite the Astra mantra.

14 Then the wise one should make a fire offering with the big ladle (*pūrṇāhutim*), reciting the appropriate mantra[20], thus should he purify the rest[21] for the initiand.

15 Then he should perform the ritual at the level of the non-transcendental form of Śiva (*sakale*) or at the level of his transcendental form [in 'dissolution'] (*laye*). He [the guru] should join the best of practitioners[22] [the initiand] to the non-transcendental (*sakale*) or the transcendental level (*niṣkale*).

16 If the initiand wants to achieve supernatural powers, [he should be joined] with the Parā mantra to the non-transcendental level, and the wise one should join those wanting to attain liberation to the transcendental level [with the same mantra], O Fair-Faced One.

17 Thus after being initiated[23], the one aspiring for supernatural effects (*siddhikāmo*), fully concentrating, should grasp that [i.e. grasp his *sādhyamantra* given by the guru]. After worshipping the guru as well as he can,

18 he should offer himself to the guru with the threefold division of his inner Self[24]. Then the wise one [the initiate] should ask: What am I to do next?

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separate ties to be tied and later cut by the guru, one binding the arms, one tied to the neck and one to the top-knot (cf. MVU 9.55d-56a: *baddhvādau pāśapañjaram / bāhukaṇṭhaśikhāgreṣu.* The wording in subsequent passages also implies three separate bonds: *bāhupāśaṃ tu taṃ chittvā* MVU 9.70c, *kaṇṭhapāśe tathā budhaḥ* 9.71b, *śikhāṃ chittvā vicakṣaṇaḥ* 9.74d) It is possible that this was the method at least in the early phase of the Trika, and that the *Mālinīvijayottara* follows the long redaction of the SYM here.

17 This happens after all the levels have been purified. The disciple is joined to the Sakala ('with-parts' or non-transcendental) or to the Niṣkala ('without parts' or transcendental) level, cf. verses 15-16.

18 For my interpretation, cf. *Mālinīvijayottara* 9.66bd, which also prescribes three-three offerings to purify each level. (*pṛthaṅ mārgaviśuddhaye / dadyād ekaikaśo dhyātvā āhutīnāṃ trayaṃ trayam //*)

19 The offerings mentioned in MVU 9.68 are three ordinary ones and one *pūrṇāhuti* (*āhutīnāṃ trayaṃ dadyād dattvā pūrṇāhutiṃ budhaḥ / mahāpāśupatāstreṇa vilomādiviśuddhaye*). Here we have as many as the number of initiands plus one *pūrṇāhuti.* The mantra used is the same. That the initiands are called 'bound souls' (*paśu*) is unexceptional, cf. e.g. *Svacchanda* 4.64d (*ācāryaḥ paśunā saha*) or 3.128ab (*ajñānapaṭanirmuktaḥ prabuddhaḥ paśur īkṣate*).

20 According to the MVU (9.67ab), it is the Parā mantra, ending with 'vauṣaṭ' (*tataḥ pūrṇāhutiṃ dadyāt parayā vauṣaḍantayā).*

21 This fire offering seems to be the same which is prescribed at the end of the expiatory offerings in the *Mālinīvijayottara* (9.68b). The last big-ladle offering seems to be meant as a collective offering to repair any kind of omission.

22 This word usually refers to the guru, but one would also need an object denoting the initiand here, and since this word is relatively neutral, it may also refer to the disciple. Cf. also textual notes.

23 What follows is in fact part of the consecration of the Sādhaka, including the act of giving him his mantra.

24 This probably means with his acts of body, speech and mind; cf. *Pauṣkaratantra* as cited in the *Prāyaścittasamuccaya* (fol. 2v2): One should always obey the guru with action, mind and speech (*guror ājñāṃ sadā kuryāt karmaṇā manasā girā* [manasā *corr.* : manaso *ms*]) Also cf. *svaguruṃ pūjayen*

19 Whatever he [the guru] orders should be performed [by the disciple] accordingly. He [the guru] should transform [the disciple] into Bhairava (*sakalīkaraṇaṃ kuryād*) as it has been taught, O Fair-Faced One.[25]

20-21 His own body is to be purified by the Parā [mantra] by controlling the breath in three phases. After emptying the air of his own body and drawing it in again, he should keep it [inside] (*dhārayet*). In the breath withheld with the practice of stopping the breath (*kumbhakenāvinirmukte*), he should hold Parā, who is [associated] with the level of the Ceased[26] (*praśāntasahitāṃ*), with the 'seed of the Parā [mantra]' [i.e. while mentally reciting the seed of the Parā mantra, Sauḥ]. [This] fourth [phase of the practice, with the recitation of the Parā mantra] is taught to be mental[27].

22 Having performed the purification of his own body with the control of the breath carefully, he should place the deity comprising all letters [Mālinī] on the body [of the disciple / himself][28].

23 The hands are to be purified with Parā and then with Aparā[29], and the purification of the directions of the place should always be done at the beginning, with the Astra mantra; the closing of the directions is taught to be performed with the Kavaca mantra (*varmaṇā*).[30]

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nityaṃ triṣkālaṃ bhāvitātmanaḥ // manasā karmaṇā vācā gurūñ caiva svakaṃ na tu / Kaulajñānanirṇaya 12.7c-8b

25 In what follows, the guru will first purify his own body and then transform the disciple into Bhairava by placing mantras on different parts of his body. By so doing, he in fact teaches the disciple how to perform this basic rite of transformation, which must precede any act of worship. This is why the phrase 'he should perform transformation into Bhairava' (*sakalīkaraṇam kuryāt*) here does not refer to the transformation of his own body – which he had to perform before the rite –, but to the transformation of the disciple. However, the description in fact gradually becomes the description of the transformation in general (especially after verse 22). This is yet another example in which a detail of regular worship (*nityakarma*) is taught à propos of the description of a non-regular rite (*naimittika karma*), initiation.

26 As Prof. Sanderson has pointed out, citing the commentary to *Tantrāloka* 17.87, this refers to a stage in *mantroccāra*. The mantra is mentally recited with accompanying breath control, and propelled upwards from the *mūlādhāraḥ* (from the organ of generation). When the mantra reaches the level of the goddess Unmanā or Parā, twelve inches above the head, it 'dies away' as a separate entity. This is the level where no duality, no subject-object relationship exists.

27 As opposed to the three physical phases of controlling the breath (*recaka, ākarṣaṇa* and *kumbhaka*). But the text is insecure here, and the interpretation is *ex conj.* cf. textual notes.

28 If we take the description to refer to the end of the initiation, it is the disciple's body, if it describes the transformation of the body into Bhairava in general, then we must understand one's own body.

29 Although one uses only the right hand when placing the mantras on the body, it is always prescribed to purify both hands before the rite. It is possible that the two different mantras are used to purify the two hands respectively. However, it seems more likely that they are recited on both hands, and that the two mantras are used to purify the two sides of the hands. Cf. *Somaśambhupaddhati* I. p322 citing Aghoraśiva's *paddhati* p24.

30 This verse is a short digression concerning the general preliminaries of the transformation: the closing of the directions, the purification of the place with the mantras and – after the purification of the body with *prāṇāyāma* – the purification of the hands, with which one is to perform the placement of letters and mantras on the body (by touching the appropriate parts of the body with the hand, while reciting the mantra). Describing the process retrospectively, the text has it in the reverse order. From this verse on, the description is definitely about the transformation of one's self into Bhairava (*sakalīkaraṇa*) in general performed on one's self, and not about the initiation in particular.

24 Then he should always imagine the goddess Parāparā in the lotus of his heart with her own form, [31] sitting on the pericarp of the lotus.

25 Parā is placed in the same way (*evaṃ*) [visualized with her previously described form] at the region of the head, above the pericarp of that [i.e. of her lotus]; and at the the feet, it is the Aparā mantra. This is the placement of the three female mantras.

26-28 Then, after properly placing on his body from head to feet, in order[32], Aghorā [Benign], Paramaghorā [Very Frightful], then Ghorarūpā [She Who Has a Frightening Form], the very secret Ghorāsyā [She Who Has a Terrible Face], the goddesses Bhīmā and Bhīṣaṇā [Frightening, Terrifying], Vamanī [The 'Emmitting One'] and then Pibanī [The 'Drinking One'] who rejoices in drinking spiritous liquors, the perfect practitioner of yoga, who knows everything [correctly], should carefully place the ancillary mantras, the Hṛdaya etc. on their own places[33].

29 [At this point] the [offering of] eight kinds of flowers[34] is done as in the qualificatory initiation (*sāmayenaiva mārgeṇa*). If you want, there is also a fire offering with the placement of mantras.

30 The mere placement of mantras is taught to grant fruitions of yoga after six months. People will undoubtedly achieve success with this after six months.

31 After the placement of mantras, people will always destroy the pride of all of their enemies. [This practice] is taught to you to be fivefold, with Mālinī at the beginning, O Beloved One.

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[31]Described in SYM 6.20-23.

[32]As the MVU 8.37-38 tells us, the parts of the body on which one should place these goddesses are the following: head, face, neck, heart, navel, organ of generation, thighs and feet.

[33]The directions for the ancillary mantras are given in SYM 6.31-32.

[34] This offering has not been taught in the chapter on Samaya. However, as Prof. Sanderson has pointed out to me, this offering is described in the *Bṛhatkālottara* (fol. 137r). The most common form – prescribed for people of limited abilities such as children, women, the sick etc. – is that one flower is offered as the throne (*āsana*) of the deity, another as its body (*mūrti*), then five as his 'limbs' (*aṅgāni*) and one for Śiva. An alternative form of the worship is to offer five flowers with the five Brahma mantras, one as the throne, one as the body, and the last one for 'para' i.e. Śiva. (*punar eva pravakṣyāmi aṣṭapuṣpī yathā sthitā // āsane prathamaṃ puṣpaṃ dātavyaṃ śuddhacetasā / mūrtidānaṃ hṛdā kāryaṃ puṣpeṇaivāpareṇa tu // pañcapuṣpapradānena pañcāṅgāni prakalpayet / śiva<ṃ> tathāṣṭamenaiva kathitā cāṣṭapuṣpikā // atha vā tasya dātvayaṃ brahmāṅgaiḥ pañcapuṣpikam / īśānanetramantreṇa tanutrapuruṣeṇa ca // aghoraṃ śikhayā yuktaṃ vāmaṃ tu śirasānvitam / sadyojātaṃ tu hṛnmantraṃ puṣpaṃ vai pañcamaṃ matam // śeṣam āsanamūrtyākhyaṃ paraṃ caivāṣṭamaṃ punaḥ // mūlapuṣpāṇi padmādyā vaktrāṅgarahitaṃ vibhoḥ // etāni cāṣṭapuṣpāṇi sarvasādhāraṇani ca / sarvasiddhipradāne ca tathā sarvāśrameṣu ca // (...) daridrāṇām anāthānā<ṃ> bālastrībāliśeṣu ca / bhogināṃ vyādhigrastānāṃ tathā dhyānārpitātmanām // śivaśāstrānuraktānā<ṃ> nānāsiddhihitātmanām / anuraktaviraktānāṃ kathitā cāṣṭapuṣpikā ed. Sanderson*) The offering also has an interesting mental Kaula version described in the *Kaulajñānanirṇaya*, where eight 'mental flowers' (*mānasāḥ puṣpāḥ*) are offered to a 'mental liṅga' (*mānasaliṅgam*) as follows: non-violence (*ahiṃsā*), restraint of the senses (*indriyanigraha*), compassion (*dayā*), sincerity (*bhāva*), patience (*kṣamā*), victory over wrath (*krodhavinirjitam*), meditation (*dhyāna*) and knowledge (*jñāna*). (*Kaulajñānanirṇaya* 3.24-27).

32 Briefly, it is to be performed sixfold including the ancillary mantras at the end.[35] If one recites [these mantras] at the time of war, he will undoubtedly achieve victory.
33 This is the way in which it has been prescibed. If a wise person thinks of question as being on the mouth of Parāparā, he will solve it immediately.[36]
34 If one recites the goddess Parāparā one hundred and eight times, looking at the red-eyed goddess, he can kill anyone immediately.
35 If one falls in love with a woman, he should recite the mantra-goddess who is red all over (*sarvaraktakām*) [37], who pours out a nectar as red as the Aśoka tree[38] in bloom.
36 The woman on whom one recites [this mantra] one hundred and eight times will come under one's control in a second[39]. In case of calamity, [the practitioner] should recite the white one [i.e. Parā] in himself.
37 Then he will be freed from all obstacles immediately, there is no doubt about it. He who recites the white one [the Parā mantra] mentally every day, will obtain eloquence.
38 After one month of recitation [of the Parā mantra], if one does not think of anything else, one will become wise, and after two months, good luck / welfare will come about[40].
39 In three months, he will obtain beauty and fullness of the body[41], and wealth in the fourth month; divine form in the fifth, and whatever he desires in the sixth.
40-41 In due course, after six months, he who simply performs the placement of mantras and recites the Matchless One[42] (*aparāyāḥ ... japaṃ ... prakurvīta*) one thousand and eight times, o Beautiful One, concentrating on the fire offerings, and peforms the visualization in this way [as prescribed] (*evaṃ*), will attain happiness.[43]

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[35]The fivefold version is thus: Mālinī, Parā, Parāparā, Aparā, the eight goddesses of Parāparā. The sixfold version adds the ancillary mantras to these. According to the MVU (8.47-48), the latter is used in case of external ritual.
[36] I think the idea must be that Parāparā's mouth will tell the solution, but the text may be corrupt here.
[37] The translation of *sarvaraktakāṃ* is somewhat conjectural. I understand the 'ka' suffix *svārthe*, and that the word means 'red / amorous everywhere'. If the red-coloured goddess is meant here, it is again Parāparā, since she is the one described as red in chapter 6. However, the word here may perhaps be understood to mean 'she who *makes* everybody amorous'. In any case, the latter meaning is implied.
[38]Jonesia Asoka Roxb. (Monier-Williams)
[39] Lit.: 'He will bring under his control the woman to whom ... '
[40]Although the text may be corrupt here, the purport seems to be clear.
[41] *Ex conj.* cf. textual notes.
[42] I think it is not Aparā but Parā who is meant here (judging from the context), therefore, I translated the word as a possible adjective of Parā. It is also conceivable that the text means any of the mantra goddesses. I do not think there is a corruption here, but that may be a third possibility.
[43] The sentence structure of the original is somewhat careless, cf. textual notes. I have slightly improved on it for a smoother translation.

Chapter 8 – The initiation maṇḍala and the purification of the levels[1]

The Goddess spoke

1 You have taught me the Samaya[2] [ritual, and] the description of how to grasp the mantra, O God. But the placement of mantras on the initiation maṇḍala with the eight Yoginīs starting with Aghorī, which is specific to initiation, has been only alluded to, without being taught.

2 You have made allusions to these things, O God, but you have not explained them to me clearly.

So tell me about these, o Lord of Gods, to put an end to my uncertainties.

3 I would like to know that which produces supernatural powers or liberation for someone who has simply been initiated, O Lord, please, tell me about it.

Bhairava spoke

4 Listen to the highest secret, which bestows the fruitions of supernatural powers and liberation, O Goddess, according to this great Bhairava-tantra, the *Siddhayogeśvarīmata.*

5-6 On a piece of ground in a cremation ground, or in a Mother's house, or at a confluence of rivers – after performing the daily worship[3] – or in a place where there is but one tree within five Krośas, or at the top of a mountain [the guru] should examine the place [ascertaining that it is] favourable for achieving success, and he should carefully purify the piece of ground with the Astra mantra of the deity.

7 He should dig up the ground at one elbow's [depth][4], fill it with crumbling soil and make it smooth [with cow-dung][5]. He should pound the ground with a hammer cut from the wood of the Aśvattha[6] tree.

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[1] This chapter has no title in the colophons, the above title has been given to reflect its contents.
[2] *Ex conj.* I have separated the first verse into two sentences on the basis that both the Samaya ritual and the grasping of the mantra (chapters 6 and 7) have been already expounded. However, the initiation maṇḍala referred to from 1c is described in this chapter, thus the question must be concerned with this topic. The sentence structure in Sanskrit is slightly ambiguous on where to separate the sentences, and there is no 'and' between the Samaya and the grasping of the mantra, thus the latter may also be taken as a Bahuvrīhi compound, translating 'the established rule (samaya) which is characterised by the grasping of the mantras'. However, I have preferred the version without the Bahuvrīhi compound, for the Samayas and the Mantragrahaṇa are not mentioned in the same chapter.
[3] I understand the five Mahāyajñas of daily ritual to be referred to here. The adverbial expression may be corrected, see textual notes.
[4] This measurement equals to the length from one's elbow to the end of one's closed fist. (Monier-Williams)
[5] I understand a *kuryāt* in 7b, for otherwise the sequence of actions is unintelligible. The smoothing is usually done with cow-dung, therefore I have supplied this detail in the translation.
[6] Ficus Religiosa (Monier-Williams)

8 Then deeply concentrating, he should trace[7] the divine maṇḍala with [a hread made of] human hair or cotton or some other material as well as he can, measuring four or eight elbow-and-hands' length[8] [as its diameter][9], the maṇḍala which is the source of all success[10].

9-10 After marking the four corners with the thread on each side[11], he should draw up the divine maṇḍala, furnished with four doors, and with four circles of deities[12]. This maṇḍala grants the fruition of supernatural Powers and liberation, and is illuminated by an eight-petalled lotus in the middle.

11-12ab[13] After drawing up the [four] doors with the tips of spikes [or prongs of tridents] [14], measuring half the size of the lotus[15] [in the middle], he should draw four so-called tridents[16] in the corners, knowing the manual of his [Yoginī] family.

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[7] This verse describes the first phase of drawing, the tracing of the circle or concentric circles with the help of a thread, fixed in the centre at one end, and making the circle around with the other end.
[8] This is slightly different from the measurement of the elbow, for it is the length between the elbow and the tip of the middle finger of the hand, appr. 18 inches. (Monier-Williams)
[9] I understand the measurements given to indicate the diameter of the circle, but it could also be the radius. Moreover, it is also possible that there is no option given, but one must undertand that the radius measures 4 and thus the diameter is 8.
[10] *Lit.* 'the source of the fruition of all success / supernatural power'
[11] This is done from the points where the circle of the mandala and the lines pointing towards the cardinal directions intersect. (I presume that these lines were drawn up before the circle of the maṇḍala) Drawing four circles of equal radii around these points as centres would result in four circles intersecting each other at four angles of a square. Thus the four corners of the maṇḍala are marked.
[12] In the following verses, it is described that the pericarp of the lotus at the centre of the maṇḍala is occupied by Bhairava with Bhairavī (verse 14). The first circle of deities around them is the eight goddesses starting with Aghorī on the petals of the lotus, the second circle is formed by the protection mantras and the third by the guardians of the directions (verse 15). The last circle, following that of the guardians of the directions, is traditionally always the weapons of the guardians, which may be referred to by the list of weapons in verses 12-13.
[13] The interpretation of these lines is very tentative, because – as the text itself mentions at the end much information is only referred to and is supposed to be supplied by the manual of the 'Yogini family' the peformer of the ritual is associated with.
[14] *Ex conj.*
[15] *Ex conj.*
[16] The phrase 'so-called tridents' may well denote something else, and the text may also be corrupt. If we keep the reading of the mss, it may also refer to four spears rather than tridents; and if we take *śūla* in its rare sense (found only with Lexicographers and thus quite unlikely to be used in this sense here) – it may also mean banner. However, the last solution has the advantage of conforming to some extent to the usual way in which maṇḍalas are decorated. SYM 6.34c also mentions flags as decorations – although they are placed on the doors, not at the corners.

12cd-13[17] Having drawn the lotus, the wheel, the spear, the thunderbolt, the spiked mace, the pike with skull(s)[18], he should protect the maṇḍala with hand gestures, and identify his body with Bhairava [by placing the mantras on it] with the sixfold procedure[19].

14 There in the middle [of the maṇḍala] he should worship Bhairava, Bhairavī's consort, placed on the pericarp of the lotus, as the one who bestows Bhairava-success[20].

15-16ab On the eight petals of the lotus are the eight goddesses Aghorī etc. in order, starting from the Eastern petal, then there are the secret body parts of the Goddess [i.e. the five ancillary / protection mantras] and the eight guardians of the directions. After purifying the *carus*[21] with the Astra [mantra] as it is prescribed, he should propitiate [the deities of the maṇḍala] with them.

16cd–18 Then he should make them [the disciples] enter the maṇḍala in the way described previously[22]. This must be preceded by the following: they sleep in [the sacrificial enclosure][23], then go through the rites of protection[24], after which their bodies are transformed into Bhairava. Then they are adorned with incense, flowers etc.

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[17] I suspect that the weapons mentioned here are those of the guardians of the directions – the lotus belongs to Brahmā / Prajāpati, the disc to Viṣṇu (on these two cf. *Mālinīvijayottara* 3.67), the thunderbolt (*vajra*) to Indra, the mace (*daṇḍa*) to Yama. However, the guardian deities holding the spear and the pike are not so easily identifiable, and it is also possible that the weapons listed here serve some other protective purpose. Another problem is that on the two-dimensional maṇḍala, there are only eight guardians (cf. verse 15), which means that the upper and lower directions with Brahmā and Viṣṇu are probably omitted. Yet, to have the weapons of the guardians as the outer or fourth circle of the maṇḍala of four circles would be a very common feature. In any case, the list is probably not meant to be exhaustive, only indicative.

[18] I understand this weapon (*śūla*) to be a single pike (and not a trident / *triśūla*), on which skulls – perhaps three – have been skewered.

[19] On the sixfold placement of mantras, cf. SYM 7.31-32

[20] My interpretation may sound repetitive in the context, but I think it is success or supernatural effects peculiar to the Bhairava tantras that is meant here, perhaps contrasting this kind of success with that of other Śaivas, i.e. the Siddhānta. (Cf. the contrast between Bhairava and Śaiva tantra in SYM chapter 1.19)

[21] The *caru*, which is normally a rice offering, has human flesh and alcohol in it according to SYM 6.35.

[22] This clearly refers to the entry to the maṇḍala described in chapter 6.36ff. However, the name-giving may be omitted this time, and it may be replaced by a flower offering the disciples perform for the deity/ deities of the maṇḍala.

[23] This is the only passage in the SYM where the ritual of *adhivāsana* is mentioned. It is a preliminary to the initiation, which includes a series of purification rites and the preparation of materials (such as preparation of the thread or threads / *pāśa*) the previous day. It also involves a rite of prediction, in which the disciple should cast a 'tooth-twig' (*dantakāṣṭha*), and depending on the direction it turns to, it is considered as an auspicious or inauspicious sign. In case it is inauspicious, reparatory rites must be performed. Then the disciples sleep in the sacrificial enclosure with the guru (this is where the name of the rite comes from – 'dwelling in the place') In the morning, the disciples relate their dreams, which are also categorized as auspicious or inauspicious, and in case of the latter, another set of expiatory rites are to be done. Then the guru performs the daily rituals and another set of purificatory rites.

[24] These include besprinkling with water empowered by mantra(s), the 'beating' with ashes etc. (cf. SYM 7.3 ff)

[by the guru], and are delivered for Bhairava[25]. The previous[ly mentioned] worship is [also] performed [before the rites with the disciples][26]. Then [after making the disciples enter the maṇḍala] he should call them with *kuśa* grass in their hands; then he should start the ritual of initiation.

19 Then he should go to the fire pit, facing East, and there doing the previously described ritual[27], he should prepare the [........][28]

20[29] Summoning Kṛṣṇarudra[30], he should mentally recite the 'left shank', the 'left shank' with the *bindu*[31] [i.e. oṁ], visualizing the place with his own form.[32]

21-22 Thus is known the preparation of the place. Then he should prepare the womb[33]. Having worshipped the One Together With His Eight Mantras[34] with flowers and other materials in order, he should make him endowed with the 'nose' and the 'bindu' [īṁ] and visualize the Power of Rudra.[35] Thus he should worship [both of them] with fragrant flowers as prescribed.

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25 The meaning of the phrase *bhairavāya vinikṣiptān* (entrusted to Bhairava, placed down for Bhairava) is not transparent to me. I understand it to mean the act of making the disciple kneel down in front of the maṇḍala (cf. 6.42c)

26 The preceding list refers to the series of rites descibed in chapter 6.36-42, before the entry to the maṇḍala. The worship referred to is probably that of the maṇḍala, mentioned in 6.35 (tagged to the list out of sequence, with an Aiśa locative absolute).

27 I am not sure what this refers to, since the passage which may be understood here (7.2-6) describes what has already been performed, with reference to 6.37-40. Yet, the purification may be repeated at this point.

28 A word is missing from the text here, and I cannot supply any conjectural emendation.

29 From this verse up to verse 28, the main act of the initiation, the purification of the levels (*tattvas*) is described. Verses 20-26 are on the purification of the first level, that of the Earth, governed by Kālāgnirudra (Rudra of the Black Fire). Then verse 28 states that this method of purification is also to be applied for all other levels.

30 This is synonymous with Kālāgnirudra, the governor of the level of Earth (*pṛthivītattva*).

31 The letter of the 'left shank' is mentioned twice, but I think it is done – slightly awkwardly – to fill up the verse, and one must understand it only once in order to have 'oṁ' for the invocation of the deity.

32 The expression 'with its / his own form' (*svarūpataḥ*) is placed at the end of the verse, and thus should normally be interpreted to refer to the form of the place or the mantra oṁ. However, the expression always refers to visualizations of deities, and thus I understand that the place should be visualized as taking on the form of Kālāgnirudra. The SYM does not mention Kālāgnirudra's visualization, but this was probably done in accordance with pan-Śaiva prescriptions. The line then simply prescribes the summoning of Kālāgnirudra with a mantra 'oṁ Kālāgnirudra', and the visualization of the deity.

33 Cf. 7.10. with notes. It is, however, more likely that what follows is the preparation of the 'womb' at the appropriate level in the fire, where the disciple will be reborn.

34 I have translated this expression as a proper name because I think it denotes Bhairava, here in the form of Kālāgnirudra. He is the one in the midst of eight Yoginī-mantras (Aghorī etc). It may be objected that in that case, we would have the expression the One Together With His Eight Female Mantras (*svavidyāṣṭakasaṃyuktam*). However, the use of *mantra* to denote *vidyā* is not unexceptional. Moreover, it may also be the case that there are eight subordinate Bhairavas as consorts to the eight Yoginī-mantras in the circle. In any case, the deity to be worshipped here is Kālāgnirudra-Bhairava, surrounded by the appropriate retinue.

35 I am not sure of my interpretation of this line, and if my conjectural emendation is wrong, then the two letters are to be connnected to the Power of Rudra and not to Bhairava-Kālāgnirudra. The presumption on which my emendation and interpretation is based is that this line supplies the central deity with a consort, a Power of Rudra, and this is indicated by the addition of the mantra syllable

23 He should worship the disciple there [visualized in this circle as Kālāgnirudra / Bhairava], and make eight offerings to the fire. Having performed the ritual in this way, he should join the bound soul[36].

24-25 [...][37] The 'life force' mounted on the 'staff of the trident,' furnished with the 'nose', together with the Visarga [=hrīḥ] should be used in the process of joining [the disciple to each level for purification] (*saṃyojana°*) and when he is attached to aptitude etc (*°niyojane*).[38] Then he should join [the disciple] to aptitude, enjoyment and dissolution[39].

26 When cutting the ties [of the disciple][40] and at [...][41] [the guru] should make three fire offerings in each case; and by an [additional] eightfold offering the initiates are [purified] at each level.

27 In order to purify the place, the master of mantras should make one hundred and eight fire offerings, then the place becomes purified.[42]

28 The above is the rule to be applied in every ritual concerning the levels starting from Kālāgnirudra, up to the level [governed by?] Śiva, O Glorious One[43].

29[44] The Mothers who are at [the level of] the Black Rudra are born from the organ of generation[45]. Other Mothers are established as rulers of the infernal regions.

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prescribed. The letter of the level of Earth is -kṣa-, therefore Kālāgnirudra with his consort (-īṃ) would be represented by the mantra-syllable -kṣīṃ-. Then they are worshipped together as verse 22cd enjoins.

36 This is not yet about the joining of the disciple to a level, but about making him reborn – and subsequently making him consume his karma – at various levels of the universe, starting with the lowest level of Earth.

37 I think there is a corruption or omission in the text here. I have not included above the translation of a line, which is probably incomplete, giving some letters of a mantra. It would translate as follows: in the 'left foot' [da], in the 'buttocks' [ma], or with the 'knee' [e / ai]

38 On the basis of the prescriptions of the *Mālinīvijayottara*, and also considering that the SYM prescribes the Aparā mantra at the lowest level in 7.8ab, I think Aparā is referred to here. The syllable 'hrīḥ' is the first one in the Aparā mantra, and I presume that either this is used as a short reference to the whole three-syllable mantra, or a small portion of the text is missing here, which would give the remaining two syllables.

39 On these three terms, cf. 7.11ab and notes.

40 Cf. 7.11-12

41 I think the text is corrupt here, and I cannot emend it.

42 Verses 26-27 give the appropriate number of fire-offerings. These verses mainly repeat the information found in 7.11cd-12, adding only the number of offering for the purification of each level (which is eight).

43 The translation of the end of the line is conjectural, since the text seems to be corrupt (cf. notes) However, the meaning must be identical with what I have translated. Since the term Śiva may be ambiguous when denoting a level, I am not sure if it means (1) Sadāśiva or (2) Śiva above Sadāśiva and Śakti (the latter not explicitly stated in the SYM) or (3) the last level, Bhairava, understood as identical with (or as a higher form of) the Śiva level. Also cf. notes to verse 39 describing the uppermost levels.

44 From verse 29 up to 38 the text gives us a loose and open (and also somewhat confused and confusing) list of levels (*tattvas*) and Mothers established at these levels. Verses 32-33 and 37-38 include names of *tattvas* and their Mothers. Before and in-between, there are miscellaneous lists of additional Mothers, only occasionally showing some principle of arrangement.

45 This gives the equivalent of the level Earth (governed by this Rudra) in the body, which is the *mūlādhāra*, just above the organ of generation (*guhya*). One would expect that the list continues with the subsequent *tattvas*, but instead, we get an odd list of Mothers in a purāṇic type universe (verses 29-

30 Still others belong to the underworld, and there are Mothers of the terrestrial world. There are Mothers living in the world of Brahmā, those belonging to Viṣṇu and mothers of Rudra.
31 Some others are established in the various directions, governed by the seed [syllable] 're'.[46] There are also forty others[47] and five of those who are the causes of the material world[48].
32 There are those established in the gross elements[49]: earth, water, fire, air and ether. Other divine Mothers are established in the subtle elements[50]. Then there are those others who have been created by and established in the faculties of sense and action[51].
33 Those who are established in the intellect and those governed by the [three] constitutive strands of the material world (*guṇaiś caiva tu yāḥ sthitāḥ*) [...] and those who are like divine beings are worshipped as eight in number[52].

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30). This somewhat *ad hoc* and unparalleled list of seven vertical divisions includes the hell or hells, the underworld (*pātāla*), the Earth, the world of beings (*bhūrloka*), the worlds of Brahmā, Viṣṇu and Rudra.

46 While the previous two verses describe Mothers in various vertically divided worlds, this verse states that there are Mothers in the different directions (giving a 'horizontal division'). The doubled syllable 'rere' is mentioned in 6.46cd as a word never to be recited, and it seems to be considered as a particularly powerful and dangerous syllable.

47 It seems that at the end of some lists, mention is made of several other Mothers who are not listed in detail. Also cf. the fifty-six Mothers in 34a and thousand in 34b. The forty and fifty-six may have been existing lists, possibly in the longer recension of the SYM, but these numbers are rather unusual as Yoginī-numbers.

48 This is a reference to the five gross elements (*mahābhūtas*) in the next line.

49 *Lit.* 'in the gross elements etc.', but the 'etc.' (*ādi*) probably functions as a filler here. Also cf. textual notes. These five elements are the first five *tattvas*.

50 I.e. sound, touch, form, taste and smell. (*śabda, sparśa, rūpa, rasa, gandha*) These form the second set of five *tattvas*.

51 The faculties of sense (*jñānendriya*-s) are eyes, ear, tongue, nose and skin (*cakṣuḥ, śrotra, jihvā, nāsikā, tvak*), and those of action (*karmendriyas*) are mouth, hands, anus, reproductive organs and feet (*vāk, hasta, pāyuḥ, upastha, pāda*). The former may also include the mind (*manaḥ*), but I think it is implied in the subsequent set in the next verse.

52 The verse may be lacunose and is problematic. If we take 33ab and 33cd as disparate lines – as I tried to do in the translation –, then 33ab may list intellect (*buddhi*) and the three *guṇas* (*sattva, rajas, tamas*) as parts of an incomplete list similar to the *Kiraṇatantra*'s (cf. Goodall 1998:lv), and we could presume that 33cd has a completely different subject – the Eight Mothers (*aṣṭamātṛkās*). In that case, the *guṇas* are not meant to form part of the levels, just as in the *Kiraṇa*. It seems that some text may be missing which would list the mind (*manas*) and the ego (*ahaṃkāra*), or they are implied, for otherwise we would not reach the twenty-fifth level for Puruṣa as it is in 7.8d, which shows that the SYM must follow the Sāṅkhya closely. Another possible interpretation is that the verse intends to subsume the eight parts of the *puryaṣṭaka* or subtle body, which consists of the five subtle elements or objects of senses (*tanmātras* called *guṇas* here), mind (*manas*), ego (*ahaṃkāra*) and intellect (*buddhi*). The only problem is that as a result, the five subtle elements are listed twice (in 32cd and 33b) – but this repetition may not have disturbed those familiar with the doctrine. The omission of the mind and ego would still not be fully justified, but perhaps the mention of the number was thought to be enough indication.

34 Other secret Mothers number fifty-six, and the Mothers of witchcraft[53] (*māyāmātryāḥ*) are [counted] by thousands. Others are Mothers of wrath, Mothers of passion and Mothers of time.[54]

35 Those secret[55] Mothers who bestow enjoyment if one performs the placement of mantras, who belong to the realm of the Highest Self, Mothers who bestow all-encompassing power are seven,[56] O Virtuous One.

36 The ones who perform creation being attached to the Bhairava level [...] and Mothers who are [also] there [at that level], being Mothers of his [Bhairava's] grace.[57]

37 There are Mothers belonging to the levels of material cause (*pradhāna*), passion (*rāga*), Soul (*puruṣa*), destiny as a law of causality (*niyati*), [impure] knowledge (*vidyā*), limited capacity of action (*kalā*), time (*kāla*) and plurality (*māyā*).[58]

38 Others are established at the level of Īśvara and Sadāśiva, O Fair-Faced One. Those at the level of Śiva, the secret Bhairava, are Mothers of the Calm / Ceased.[59]

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[53] These Mothers are not to be confused with the ones established at the level of plurality (Māyā), mentioned in 37d.

[54] The list of this verse obviously does not belong to the list according to levels (*tattvas*), and I cannot see any other principle of arrangement, either.

[55] This adjective is repeated twice in the original.

[56] This seems to be another list out of context. However, it is possible that the traditional Seven Mothers (*saptamātṛkās*) are intended here, i.e. Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍā.

[57] I have translated the somewhat irregular syntax of the original closely. This seems to be another list added in-between lists, and probably with lacunae. That something is missing is indicated by the syntax as well as by the content. For one would expect a group of five Mothers, representing the five acts performed by Śiva-Bhairava – creation (*sṛṣṭi*), maintenance (*sthiti*), withdrawal (*saṃhāra*), concealment (*tirodhāna*) and grace (*anugraha*) – of which only the first and the last are mentioned.

[58] This list includes the levels from the twenty-fourth to the thirty-first, but not in order, probably *metri causa*. Material cause or matter (*prakṛti / pradhāna*) and soul (*puruṣa*) are the last two of the levels, the twenty-fourth and the twenty-fifth, inherited from the Sāṅkhya. Then come the five coverings (*kañcukas*), *kalā vidyā kāla rāga* and *niyati*. This is followed by plurality (*māyā*) as the thiry-first level, so far agreeing with post-scriptural sources.

[59] This verse is problematic in several ways. The first problem is that the level of pure knowledge (*śuddhavidyā*) is omitted. I presume it is understood by implication, for I do not know of any other list which would not follow post-scriptural doctrine only by omitting this element. Above that level, the SYM has Īśvara and Sadāśiva, which is in accordance with pan-Śaiva doctrine. This should normally be followed by the level of Śakti and Śiva, but the *śaktitattva* is not stated. However, this is unexceptional, for some scriptures of the Siddhānta – the *Svāyambhuvasūtrasaṃgraha* and the *Parākhya* (cf. Goodall 1998:liii) – also omit this level. As Goodall argues, this is not necessarily a deviation from established doctrine, for Śiva and Śakti are inseparable.
The third problem is whether the topmost level is Śiva called Bhairava, or Bhairava constitutes yet another level. From the syntax of the text, it seems that the former is the case. However, since the SYM's sprinkling of co-ordinative particles is not always strictly meaningful and regular, it is also possible that the secret Bhairava level is yet another one above Śiva. Moreover, one can also presume a different-and-non-different (*bhedābheda*) type of relationship, where Śiva and Bhairava are at the same level, but Bhairava is still considered a higher form of Śiva. The conclusion is that it is impossible to specify how many levels the SYM has on the basis of this passage, but it must be between 34 (if *śuddhavidyā* and *Śakti* are really meant to be omitted) and 37 (if all post-scriptural levels are at least implied up to Śiva, and Bhairava is above Śiva). However, if my interpretation of SYM 18.18 is right, the SYM has thirty-six Tattvas, which implies that it has the 36 Saiddhāntika levels, of which the last one is also called Bhairava. Lastly, it perhaps needs some explanation why the Mothers at the Śiva / Bhairava level are called Mothers of the Calm. The Calm is another name for Śiva at this level perhaps implying that he is beyond the world of the five acts. In this sense, Śānta (the Calm / Ceased)

39 All of them are purified by nine, seven, five or shortly by three purifications, [performed] in order, O Fortunate One.[60]

40 Having invoked [the Mothers] with their mantras according to this prescription, as appropriate, [or] with the eight goddesses Aghorī etc. as it has been previously mentioned, or with the three Powers [Parā, Aparā and Parāparā], [one performs] the purification of all [Mothers][61].

41 The master of mantras should join [the disciple to the appropriate level][62] in order to achieve the Bhairava-success[63] wanted. He should join the bound soul [the disciple] to the Bhairava level for liberation.

42 Parāparā must be employed when consuming the disciple's karma (*niyoge*) [at each level], then one should recite Aparā again. [One must recite] Parā at the separation [of the disciple] from each level, then liberation comes about immediately.[64]

43-44ab [Parā] is recited (*yojitā*) in the ritual of initiation with an eightfold fire offering. Recited with a fire offering with the large ladle, she bestows supernatural powers and liberation.[65] The prescription of the fire offering with the large ladle concerns each level, O Fair-faced One [...][66]

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is a synonym for Niṣkala (without parts / undividable / transcendent). One example for this usage is in the *Parākhya* 2.1d (unpublished edition by Dr Goodall). This would support the assumption that the last level is Śiva *as* Bhairava also called Niṣkala in the SYM e.g. in 7.15c, below whom Sadāśiva is situated, who is also called Sakala (endowed with parts / non-transcendental).

60 This line probably gives alternative ways of performing initiation – in which levels are grouped and purified together – with the purification of nine groups, seven, five or three. It is probably also understood that one can do it by *tattva*-s, of which there are perhaps 36, and there is yet another way mentioned in 40cd with eight units represented by the eight Yoginīs Aghorī etc. This results in altogether six different ways (3,5,7,8,9, 36). Purification in three units is performed with the three principal mantra-goddesses as referred to in 40ef, and in 7.7-9. Purification in five groups is probably the wide-spread one of the five Kalās, as described e.g. in the *Somaśambhupaddhati.* Initation by eight must have been performed with the eight Yoginī-mantras, also referred to in 40cd, and the last one by *tattvas.* This leaves seven and nine unaccounted for. Moreover, mention must be made of the fact that these options are quite unparalleled appart from the grouping into 3 (paralleled only in the *Mālinīvijayottara*), into 5 and the one according to *tattvas.*

61 I understand this verse to give the option of thirty-six-, eight- or threefold purification methods. As the verse states, even if the number of purifications is smaller, all the involved Mothers are purified.

62 A line may be missing here to tell that those who want to attain supernatural powers should be joined to the Sakala / Sadāśiva level, as stated in 7.15-16. The sentence lacks an object, as reflected in the translation.

63 I understand the expression to mean the success offered by Bhairava tantras. The compound is slightly odd, but recurring.

64 My translation is tentative. I understand that Parāparā is prescribed at the joining of the disciple (*niyoga* or *niyojana*) to aptitude, enjoyment and dissolution, by which his karma at the appropriate level is consumed. Then Aparā is recited *again*, for she has already been recited before Parāparā, when the disciple was joined to the level (*saṃyojana*) or made to be born there. That she is recited again is also prescibed in verse 25ab, stating that Aparā is employed both in *saṃyojana* and *niyojana.* Thus verse 42ab simply adds that Parāparā is also to be used, between two recitations of Aparā. Then the disciple is taken out of the level and propelled up to the next one – with the help of Parā. Liberation must be understood to come about after the purification of the last level, when the disciple is joined to the appropriate *tattva* by Parā (Yojanikā) with the large-ladle offering.

65 The eightfold offering at each level is also prescribed in verse 26cd. Here it is added that the Yojanikā at the end is performed with the recitation of Parā and with a last large-ladle offering.

66 The text breaks off here in ms N, and D is too fragmentary to yield any meaning.

Chapter 10 Observances associated with the [ancillary] mantras[1]

The Goddess spoke

1 I have previously asked you about the Doctrine of the Yoginīs (*Siddhayogeśvarīmata*), O God, which helps to make mantras effective (*mantraprasādhakam*) without any observances or worship.

2 However, you have asserted, O God, that success depends on the ancillary mantras; therefore, tell me briefly about how to practise the observance[s][2] associated with them (*teṣu*).[3]

Bhairava spoke

3 First [before any other practice to attain a specific supernatural power], for all kinds of supernatural powers, [and] for expiatory purposes, one has to start the observance of the [ancillary] mantras, which destroys all obstacles.

4 The male or female practitioner, with his / her mind focused on the mantra, should perform worship according to prescription and then undertake the vow (*vratacaryāṃ*).

5 [In the first of these] all his limbs covered with ashes, the practitioner is to observe silence and should wear a white garment; he should be of good understanding. He must have a white sacred thread, he should be free from desire and established in self-restraint.

6 [This is the practice associated with the Hṛdaya mantra among the ancillary mantras.[4]][In the second observance, the practitioner] should hold a bow and five arrows like a guardian of a direction.[5]

7 He must be bathed in red ashes and should have a red sacred thread. Holding red flowers, the wise one should recite the mantras laughing loudly.

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[1] The title agrees with the colophons: *Vidyāvrata*. This chaper has only one testimony up to verse 14, and seems even more corrupt than other parts of the text. Since the translation is often based on tentative emendations and conjectures, it should be treated with caution. Due to the interesting contents of this chapter, an attempt has been made to reconstruct it instead of relegating it to an appendix without any interpretation. I have indicated the beginning of each of the five observances in square brackets, for easier comprehension.

[2] *Lit.* 'tell me the practice of observance'. The phrase *vratacaryā* is somewhat self-explanatory, and I have translated it simply 'observance' or 'vow' in subsequent occurrences.

[3] The question is put slightly awkwardly. The purport is that although Bhairava teaches here a doctrine without any special observance or worship, he has also asserted that success depends on the ancillary / protection mantras. Devī seems to know that these mantras have observances associated with them, so she asks the details about these observances, in spite of the fact that success has been taught not to require observances.

[4] I have supplied this explanation because I suspect there is a line or two missing here, cf. notes.

[5] The reference to a guardian of direction may be a corruption, for the description fits Kāma rather than a *dikpāla*. Even if the text is not corrupt, I do not think that a specific *dikpāla* is referred to here with five arrows. The word *dikpālavat* is probably meant to convey that one is supposed to behave as a *dikpāla*, perhaps look fierce (?). Since the passage on the five arrows is also slightly suspect, the whole translation is tentative.

8 Taking one arrow in his hand, he should wander about [...].[6] This is the observance of the Brahmaśira [i.e. the Śira mantra], which is known to bestow success.
9 [In the third one, the practitioner] should be bathed in yellow ashes and wear a yellow sacred thread. He is a practitioner of yoga, in yellow clothes, firm and patient, controlling his senses.
10 ... frown...[7], he should again[8] laugh boisterously. When he has done the observance proper to the mantra which is the object of his recitation (*japamantrakṛtācāro*), he becomes the embodiment of the deity Rudrāṇī [the Śikhā mantra][9].
11 [In the fourth observance] having performed the sacrifice with all kinds of black offerings, he should repeat his wandering[10]. He should have a cruel look and he should frown, sometimes he should threaten / mock at [people] with words (*vācābhibhartsanaḥ*)[11].
12 Clad in a black piece of cloth, he should roam about for pleasure[12]. This is the observance of the Puruṣṭuta mantra [i.e. the Kavaca mantra], which undoubtedly (*vaśyaṃ*)[13] grants success in acquiring wealth.
13-14 [Thus the observance] may be [associated with the colours] red, yellow, black or white. [In the fifth observance], in the same way, one should roam about wearing [attributes of] various colours, holding aloft his left hand (*vāmodyatakaras*)[14], either wearing one piece of clothing or naked, without speaking, his mind focused on the [appropriate] mantra. He should go beyond the roads of inhabited places and away from temples.
15 He should be engaged in the Great Fearful observance, either staying [at the same place], or wandering about [...] (*sthito vā ... caṅkraman*)[15] This is the [observance] called Pāśupata [i.e. associated with the Astra mantra also called Pāśupatāstra], which bestows success immediately.

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[6] There is probably a small corruption here in the text I cannot emend or understand. Prof. Sanderson's conjecture – cf. textual notes – would translate 'with decorum', but it would violate the metre.
[7] The text is corrupt here, cf. textual notes.
[8] This may have been prescribed for another observance previously, in one of the lost lines.
[9] Translation by Prof. Sanderson.
[10] Translation by Prof. Sanderson.
[11] *Ex conj.* It is also possible that he ridicules people or he is ridiculed by people (if we conjecture *vācābhibhartsitaḥ* or something similar). Cf. textual notes.
[12] Or: he should play around.
[13] Understanding *avaśyam*. Cf. textual notes.
[14] *Ex conj.*
[15] *Ex conj.* This is a very tentative translation, and there is a word in the text I have not been able to reconstruct at all.

16[16] [Each] observance lasts for five days and is to be practised with three daily observances (*trivratam*)[17]. Moreover, one has to recite each and every[18] mantra 100, 000, 000 times.

17-18 With a rosary in his left hand, clearly, without his attention wavering, without revealing it to someone else (*na cāsvīkṛtam*) and not [too] fast – the master of mantras[19] should perform the recitation, which fulfils [all] wishes, in this way, steadfastly (*animeṣaṇam*), at the time of taking up the vow and when it ends.

19 Then after performing worship according to prescription, and having bathed [in water poured] with the vase empowered with one's given mantra [Sādhyamantra][20](*kalaśena svakena*), one is freed from [all] obstacles and thus qualified for [using] the mantra(s).

20 Having performed the bath of the vow of the [ancillary] mantras (*vidyāvratasnātaḥ*), [and as a consequence] being freed from all obstacles, one should make an offering of Argha water to the [Sādhya-] mantra (*gurutare*)[21], if one wishes to attain the realm of Yoginīs.[22]

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16 From verse 16 on, we have general rules concerning the group of the five observances.

17 As Prof. Sanderson has pointed out, this is most probably a reference to bathing in ashes at the three junctures of the day, as in the Pāśupatavrata (*bhasmanā triṣavanaṃ śayīta. Pāśupatasūtra* 1.2)

18 This is repeated with a synonym (*ekaikaṃ ... anupūrvaśaḥ*)

19 This word (*mantriṇā*) is repeated twice in the Sanskrit.

20 This is the meaning of *kalaśena svakena*, as Prof. Sanderson pointed out with a parallel in the *Svāyaṃbhuvasūtrasaṃgraha*. The vase is empowered by the mantra that the Sādhaka receives at the time of his consecration. Cf. *vratavratasamāptau tu kalaśena śivāmbhasā / svamantraparijaptena ātmānam abhiṣecayet // evaṃ vidyāvratasnātaḥ sarvatrādhikṛto 'naghaḥ / japen mantram anudvignaḥ svakalpavidhinā tataḥ Svāyaṃbhuvasūtrasaṃgraha 21.34-35*

21 As Prof. Sanderson has pointed out with a parallel, the mantra is again the one the Sādhaka received at the time of his consecration. Cf. SYM chapter 13 and *Mālinīvijayottara* 10.17c-18b

22 *Lit.* 'with the wish for the realm of Yoginīs'

Paṭala 11 – The practice of conquering death (Mṛtyuṃjayasādhana)[1]

The Goddess spoke
1 O, Great God, [the practice of] conquering death, which defeats old age as well as death for people, has been alluded to by you, now tell me briefly about it, o God.
Bhairava spoke
2 It is very good that you urge me to reply. I have been asked by demons and gods [such as] Brahma and Śukra and [also] the Dānavas.
3 Listen to the best [practice of] conquering death, which takes away old age as well as death, now being explained briefly for everybody's sake, O Beloved One.[2]
4 [The practitioner] should visualize space as the basis of [all] the gross elements, and a white lotus within that, with eight petals and a pericarp.
5 It should be like the clearest crystal and [white] as the abode of snow [the Himālaya]. It is completely filled with nectar, it is divine, and its pericarp is the moon.
6 [He should also imagine] a beautiful lotus on the earth with the same appearance. He is to sit on this lotus and he should install the mantras in the appropriate manner.
7 Then he should imagine himself [as white] as snow, as clear crystal; then he should visualize the following.
8-9 On the moon which has been placed on the pericarp of the air-lotus, he should visualize the goddess Parā with the form of the Cow of Plenty (*surabhirūpiṇīm*), who is like clear crystal, pouring the nectar of immortality everywhere, pouring out the divine nectar[3], which flows (°*sarpiṇam*) [down] from the place where the resonance of the mantra dies away (*mantranādānta*°)[4].
10 She is the Power of the God of Gods; Parā conveys the nectar of immortality. She pours out the best milk, perfect and pure.
11 Then [the practitioner] should imagine [this nectar] flowing into his own body all over, entering inside (°*antaḥ*)[5] him through the cranial aperture, and overflowing the receptacle of his heart.
12 If one practises this meditation every day and recites the best of mantras, he will conquer death after six months - this is the teaching of [our] doctrine.

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[1] This title does not figure in the colophons.
[2] This sentence may sound a bit awkward (listen to ... being explained), but follows the style of the original (*kathyamānaṃ śṛṇu*)
[3] My translation repeats the information which is also repeated in the original.
[4] *Ex conj.* According to the conjecture, this place denotes that from where Parā pours out the nectar. It is situated twelve inches above the head. For this and other possible conjectures cf. textual notes.
[5] *Ex conj.*

Chapter 12 – The Attainment of Eloquence and Wisdom[1] (Kavitvasādhana)

The Goddess spoke
1 O Lord, the Ruler of the God of Gods, the Sinless, what you mentioned previously, eloquence-and-wisdom, how can they come about in the practitioner, O God?
Bhairava spoke
2 Listen, o Goddess, to the highest secret, which is to be protected with care, by which poetic talent and wisdom will come about, listen to it attentively.
3 After worshipping the deities properly, with their own forms, carefully, and after making fire offerings as it is prescribed, one should do the visualization.
4-5 One should visualize Parā with her own form, sitting on a lotus-throne in the air, with the book of all knowledge in her left hand, o Beautiful One, and holding a beautiful, heavenly rosary of crystal in her right hand.
6 [One is to visualize] a garland in her neck, a garland of heavenly beauty, made up (*granthitāṃ*) with [beads] which are round like the buds of the Kadamba[2] tree and which are endowed with a row of sparkling fire[3].
7 This [garland] reaches down to her feet and is [white] as crystal everywhere. [One should then visualize] her as pouring out the divine nectar of immortality, while she is in the middle of a Kadamba grove[4].
8 [One should see] her pouring forth the nectar of all knowledge in great floods and one should see this nectar enter one's mouth, and that one's self has the same [white] form.
9 After this, the best of Sādhakas, the Great One, should visualize that this nectar comes out of his mouth as a flow of learned books (*śāstras*).
10 If one performs this visualization, one will be able to produce fascinating ornate poetry within a month.
11 The practitioner will definitely be acquainted with all kinds of subjects (*sarvārthapratipādakaḥ*); and after six months, he will be able to write Śāstras himself. He will know [the contents of] all the learned books as if they were self-evident truths for him[5].

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[1] I translate *kavitvam* as 'eloquence and wisdom', since this is the full meaning of the term here as the chapter shows (see verses 10-11). The chapter is untitled in the manuscripts.
[2] Nauclea Cadamba (Monier-Williams)
[3] I.e. the beads shine forth like a row of fire, if I understand the purport correctly. The word may slightly be corrupt and refer to the garland, not the beads, cf. textual notes.
[4] The object of visualisation changes back to Parā.
[5] *Lit.* 'like the Āmalaka fruit in one's hand' (Āmalaka = Emblic Myrobalan. Monier-Williams)

12 Whatever has something to do with words and whatever is to be known in this world, will be his, both as to its formulation and content, O Queen of Gods.
13 Alternatively, he can do the following. He should enter a spacious cave which is pleasing for the mind, devoid of harmful beings, and there he should commence the recitation of mantras.
14 Unseen by his fellow practitioners[6], the wise knower of mantras should recite the Goddess with auspicious characteristics (*sulakṣaṇām*) [Parā], as prescribed.
15-16 After a month, having recited the mantra 300,000,000 times (*lakṣāṇāṃ tritayo ... japan*), eating only either fruits, roots, vegetables, barley-meal, milk, coagulated milk or clarified butter out of the five products of the cow, the wise observer of Samaya rules[7] will become a master of speech.
17 Learned books will be self-evident for him, and he will know the different branches of Vedic learning by himself. Whatever has something to do with words will be self-evident for him.
18 His speech will be embellished with poetic figures. He will live long without any illness or any signs of old age.
19 He will be fortunate and be worshipped by all as their Lord; everybody will be his servant, no doubt.
20 Now let us enumerate[8] whatever he will be able to do after two months. She [Parā] will come and enter the Sādhaka in the form of Lakṣmī [the goddess of wealth].
21 Then he will conquer the whole world surrounded by the seven oceans, and from that time on he will be able to go to whatever place he thinks of.
22 On each continent, people – being his servants – will make that particular kingdom free from enemies under his command.
23 Thus, in due time (*kramāt*), if one visualises Parā in the form of the Power (*śaktirūpām*) Manonmanī[9], then seeing her and being dissolved in her, one will reach [the realm] where there is no unhappiness / disease.

[6]The text is not entirely certain here, but I think the meaning is clear.
[7] The word Samayī may be interpreted in two ways. It may simply be a line-filling word describing the Sādhaka, who – apart from being wise, knowing the ritual etc. – is also an observer of the rules of conduct (Samayas) prescribed for him. If we take the word in a stonger sense, it denotes those who received Samaya initiation, but not the *dīkṣā*. In that case, the line implies that even those who only had the Samaya initiation could perform Sādhanas. (Perhaps the range was restricted, e.g. they may have performed only auspicious Sādhanas related to Parā) This latter – although may sound odd – is not entirely unlikely, since the Parāvidyā, whose recitation is prescribed here, is given to Samayins, who need it to be able to perform the transformation of themselves into Bhairava (*sakalīkaraṇa*) before daily worship.
[8] *Lit.* 'may it be heard'
[9] Or: 'Manonmanī in the form of the Power Parā'. From the line, it is clear that the two goddesses are to be indentified. However, there is no other, more specific reference to Manonmanī in the SYM, just as there is no description of Aghoreśī. Both are forms or names of a highest Śakti, idenitifed with the highest mantra-goddess of the Trika, Parā.

Chapter 13 — Invocation of Yoginīs in the Cremation Ground[1]

Bhairava spoke

1 Having performed the observances related to the [ancillary] mantras, one should make an *argha* offering to the Goddess whose power one wishes to employ (*yām sādhayitum icchati tasmin*), and after that he should recite the Parā mantra (*japet Parām*)[2]

2 After performing the worship according to prescription, one is to start the 'preliminary service' (*pūrvasevām*). One is to recite the [Parā[3]] mantra nine hundred thousand times and perform the fire offerings.

3–4ab After the mantra recitation, having performed worship again, one should begin the employment of the power (*sādhanam*) [of Parā]. Alternatively, if one wishes to employ (*sādhanaṃ cecched*) Aparā's power, o Beautiful-Faced One, one should recite her mantra six hundred thousand times while concentrating on her visual form.

4cd–5 One who performs the fire offerings, always takes delight in doing the observances, is patient and enduring, is moderate in diet and has subdued his senses, after performing this [preliminary] service should start the employment of the [chosen] Power (*sādhanam*).

6 If the Master of Mantras desires to use Parāparā's power, he should recite her mantra, which fulfils all wishes, according to prescription.

7 Either as a householder or as an ascetic, he should observe celibacy and perform her [preliminary] service, which is the cause of the attainment of all success, as prescribed.

8 He should recite [her mantra] three hundred thousand times, which [recitation] leads to the conquering of powers (*siddham*), with his mind concentrated and focused. He is to visualize her form previously described; and thus the practitioner will succeed.

9 Then the Hero, after performing the [preliminary] service, being endowed with purity and established firmly in his observance, should begin the divine employment of a Power, which bestows success of all kinds.

10 The alert practitioner should make eighty, twenty and ten thousand offerings [for Parā, Aparā and Parāparā respectively[4]] of human flesh in the fire.

11 On the fourteenth day of the dark half of the month, having fasted for three nights, one is to go out to the cremation ground at night, without one's companions.

12 Naked, with the top knot released, facing North, the Master of Mantras should recite Parāparā, with his body erect and without trembling.

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[1] This is an untitled chapter in the manuscripts.
[2] *Ex conj.*
[3] I presume that this passage is about the *Parā sādhana*, since in 3cd–5 Aparā is to be recited and then Parāparā.
[4] This is probably the way in which the sequence of fire-offerings is meant in the context.

13 The high-souled Hero, concentrating with appeased mind, [should do this] until Yoginīs gather all over around him.

14 Seeing their various frightening forms, he should not be scared, but mentally recite the [Parāparā] mantra.

15 Then, making a terrible and very fierce, inarticulate noise, they will come down to the Earth, surrounding the best of practitioners.

16 Some of them have their eyes wide open, others have huge, red eyes, still others are camel- tiger- or donkey-faced.

17 Some are naked, with their hair loosened, o Beautiful-Faced One, with heavenly figures; blessed, their eyes are rolling in intoxication.

18 Still others have large eyes and round, projecting breasts. Their limbs are adorned with divine ornaments and they fulfill every wish.

19 Then the Master of Mantras, repeating the [Parāparā] mantra with unwavering mind, should pay obeisance to them and cut his left limb.[5]

20 Taking blood from that [limb] and filling his cupped hands with it, reciting the female mantra (*gṛṇan vidyāṃ*)[6] he should give [the blood] to these [... Yoginīs].[7]

21 Then, after the offering of [this special] *argha*, the blessed goddesses will fulfill every wish of the practitioner, they bestow the supernatural power of his choice (*siddhim yacchanti mānasīm*)

22 Acting according to his wish, he plays [with these Powers] everywhere at ease. They [the Yoginīs] come immediately, impelled by the force of their own Power.[8]

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[5] I.e. his left arm.
[6] *Ex conj.*
[7] A word probably referring to the Yoginīs in the text seems unemendable. I take *eṣāṃ* also to refer to the Yoginīs (Aiśa masc. for the fem.)
[8] I.e. impelled by the Power of the female mantra which governs and summons them, which is Parāparā.

Chapter 14 – Aparāsādhana[1]

1 Now I will tell you about the ritual associated with Aparā as it should be done (*samyak*), which bestows enjoyment of fruitions in this world or final release, and by which practitioners will succeed.

2 One must live as an ascetic, always in a cremation ground[2], besmeared with ashes, armed with the mantras placed on his body as it has been described (*pūrvanyāsena saṃnaddho*), moderate in diet and very restrained.

3 He should recite hundreds[3] of thousands of syllables with his mind concentrated on them (*tadgatenāntarātmanā*). After reciting the mantra three hundred thousand times, he should in turn make fire offerings of human flesh (*phalguṣam*).[4]

4 Having seen the extremely forceful Power of Rudra well established (*susaṃyuktāṃ*) in his soul (*sādhakātme*) in the form of Aghoreśī (*aghoreśvararūpeṇa*)[5], he will attain success.

5 Then the practitioner should perform the fire-offering (*analaprakhyam*)[6] and recite [Aparā] while visualizing [her] (*japadhyānaṃ prayojayet*) ; and at the end of this recitation, he should recite and visualize the white [goddess, i.e. Parā] – this [latter procedure] is called 'promoting welfare'.[7]

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[1] This chapter is untitled in the manuscript.
[2] Or: 'One should always live in a cremation ground, observing silence'...
[3] I understand *lakṣaṃ* as a collective singular.
[4] A syllable is missing from the text, but the sense seems clear even without it.
[5] The masculine form in the compound is probably Aiśa, and to be understood for the feminine, i.e. Aghoreśī.
[6] The wording is odd (I understand it to mean 'the thing called fire' instead of 'the one resembling fire' – °*prakhyaṃ* acting as a line-filler), but I think this is the only possible meaning here. The line in fact summarises what has already been described: the fire offering (of human flesh), the recitation and the visualization – three standard elements of the Sādhana.
[7] This rite of Parā often ends other rites pertaining to more violent goddesses, as an appeasing end to the invocation of more frightening forces. It is usually said that one is to perform it for expiation, and I think that the welfare-promoting aspect here is to convey some similar idea.

Chapter 15 – Permeation by Parā[1]

1-2ab Now I will teach you the permeation by the goddess Parā. If one practises the same ritual for seven days performing worship with the Parā mantra, he will attain success – listen [how it is], o Beloved One.

2cd-3 After the seventh day, he who recites Her and visualizes Her in his lotus-heart will see the Goddess herself (*svarūpeṇa*), no doubt. Having seen her, the practitioner will [be able to] fly indeed (*samyak*) by himself (*svaśarīreṇa*).

4 Then he will attain [whatever] divine success his mind can think of (*mānasī siddhir*). Playing [with Powers / Yoginīs], he will have whatever he wishes, and be endowed with [the capability of changing] the qualities [of his body] to infinitely small etc.

5 In the underworld, in the human world, in heaven, in the ether or in the atmosphere, he will possess the sovereignty of a god everywhere, having perfected Yoga, o Beautiful-Faced One. Thus, having become one who knows how to live according to his will (*svecchāyurvid*)[2], he can [also] attain final release (*imaṃ vrajet*), if he wishes to do so.[3]

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[1] This chapter is untitled in the manuscripts.
[2] This is a tentative emendation and translation. Cf. textual notes.
[3] I.e. the Sādhaka can choose to die if he wants to (since his life depends on his own will), and thus to attain final release.

Chapter 16 – The Bhairava of the Alphabet (Śabdarāśibhairava)[1]

The Goddess spoke

1 O Lord, the Master of the God of Gods, the Leader of Yoginīs, the Doctrine of the Yoginīs has been heard.

2 In that, there is the [chapter on the] question first [chapter 1], then comes the [explanation of] Permeation [chapter 2], then the Three Powers of Rudra [chapter 3], and the five Ancillary Mantras [chapter 4].

3 Then I learnt about the Guardians of the Directions [chapter 5], the rules of conduct [chapter 6] (*samayā*), initiation (*dīkṣā*)[2] [chapter 8], the performance of fire offerings [chapter 9], the observances associated with the Ancillary Mantras [chapter 10] and the Conquering of Death [chapter 11],

4 and [the attainment of] the characteristic of transcending speech (*lakṣaṇaṃ vāgviśuddhasya*)[3] [chapter 12] according to prescription. I have [also] heard the great initiation (*mahādīkṣā*)[4], O God, and the supreme method of how to turn one's self into Bhairava (*sakalīkaraṇottamam*).[5] [chapter 7]

5 Now[6] I would like to hear about the frightening (*bhairavam*) circle of Mothers (*mātṛvargam*) of Bhairava with infinite light, the Mothers established in Śabdarāśibhairava. [7]

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[1] This chapter is untitled in the manuscripts.

[2] The 'rules of conduct' seems to refer the whole procedure of *samaya* ritual ending with the recitation of the rules (chapter 6), while *dīkṣā* denotes initiation proper (chapter 7 and 8 – but here it is possible that only 8 is intended, see verse 4). This interpretation is supported by the next item on the list, the fire ritual, which is the subject of (the very lacunose) chapter 9. However, it is also possible that *samayādīkṣā* is meant as a compound (the word final -a being lengthened *metri causa*), and that initiation proper is only mentioned in verse 4 as 'the great initiation' (see below).

[3] Transcending speech' is a characteristic of Rudra, cf. textual notes, which seems nevertheless to be used here to refer to the Kavitvasādhana.

[4] This term seems quite unusual to me. It is possible that *mahā*° is corrupt for *mayā*, but this would be difficult to explain paleographically. Furthermore, if the reading is correct, it may support the interpretation of *samayādīkṣā* in 3a as one word, referring to the *samayavidhi* as described in chapter 6; for then the two *dīkṣās* would be intended to be in semantic contrast (samayā° vs. mahā°).

[5] Although the Goddess follows closely the order of the previous chapters, this last sentence is somewhat out of sequence. It probably refers to chapter 7, which treats both the subject of initiation and of the transformation of one's body with mantras. Consequently, the reference to the section on initiation in verse 3 is meant only for chapter 8. This misplacement of chapter 7 in the list is probably due to the oddity of the structure of out text, for initiation is in fact treated in two different chapters, which partly overlap, partly describe different details of the same ritual.

[6] The Devī's list omits the Sādhanas of the Vidyās described in chapters 13-15.

[7] Grammatically, it is possible to translate the objects as 'Bhairava of the Bhairava of infinite light, and the circle of mothers established in Śabdarāśibhairava', but I think it makes better sense to understand *bhairavaṃ* to belong to *mātṛvargaṃ*. Dr Isaacson has also suggested that the genitive may be a genitive of hearing (I would like to hear about Bhairava who has infinite light), but that would break the series of accustives as objects of *śrotum*.

6 Then, for the sake of great practitioners of magic, [I would like to hear] the collective invocation (*sādhanaṃ samudāyakam*) of the three female mantras, the practice which is the cause of all success.

7-8 After hearing that, I would like to hear the invocation of [your]self [i.e. of Bhairava] as separate (*vyastasādhanam ātmanaḥ*) and as together with Yoginīs, o Great God, the esteemed [practice] of the one [i.e. Bhairava] established on a wheel, endowed with manly vigour (*vīryair yuktasya*)[8], o Lord of the Gods. [I would like to hear] that [invocation] (*taṃ*) of Him [Bhairava (*tasya*)], the supreme (*uttamaṃ*) Latter [half of the] Tantra (*uttaraṃ tantram*), o Lord of the Yoginīs.[9]

Bhairava spoke

9 Just as the Desire-Fulfilling Gem bestows whatever one thinks of in this world, in the same way Mātṛkā [the Alphabet Goddess as identical with Śabdarāśibhairava] helps people[10] to attain whatever they desire.

10-11ab She [the Alphabet deity] has already been taught as a Female Power (*yathāśakti*)[11], O Beautiful One, now in the Latter [half of the] Tantra it is taught how she is established as the Bhairava mantra (*bhairavaṃ yathā*)[12], the cause of all sorts of success, O Goddess.

11cd-12 One should recite his [Śabdarāśibhairava's] head[13] together with the forehead[14], O Queen of Gods. [One is to recite[15]] the nasal sound (ṁ) for the head and again 'aṃ' for the forehead; and in the same way, Bhairava[16] with the Anusvāra according to the Doctrine of the Yoginīs.

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[8] The word is in the plural in the Sanskrit, which may or may not be Aiśa usage (it may be understood as 'connected with heroic deeds / energies'). Moreover, the meaning does not seem fully transparent. It is possible that it is a synonym of the phrase *yogibhiḥ saha* in 7d, in which case it means 'together with [female] Powers'. However, the use of the word *vīrya* to denote *śakti* seems very odd, even if the repetition would well suit the style of the text. A third interpretation would be that *vīrya* stands for *vīra*, i.e. Heroes, meaning consorts of Yoginīs, Bhairava's doubles.

[9] The structure of the Sanskrit is difficult to interpret. I understand *tasya taṃ* as a verse-filler. The concept of *uttaratantra* must refer to the fact that the 16th chapter is in the middle of the text, which consists of 32 chapters, therefore here we enter into the second half of the teaching. It seems that verses 7-10 are meant to explain that while the first half of the tantra describes Mālinī as the alphabet deity (in chapter 3), the second half teaches Śabdarāśi. Cf. verse 10.

[10] *Loke*, which occurs twice in this verse, can be translated both as 'in this world' and as 'with respect to people': I have included both possibilities in the translation.

[11] This is a reference to Mālinī taught in chapter 3. I understand the compound not in the usual sense 'according to one's ability', but contrasted with *bhairavaṃ yathā*.

[12] This is the other form of the Alphabet (deity), where the order of the Sanskrit alphabet is retained, unlike in the case of Mālinī, where the vowels (male letters) and consonants (female letters) are mixed together. This ordered alphabet is a Bhairava (Śabdarāśibhairava – the Bhairava of the Multitude of Sounds).

[13] As we shall see in the following lines, the head consists of the vowels.

[14] The forehead is the *anusvāra* (cf. 12), so this line prescribes that the vowels should be pronounced with the anusvāra, i.e. 'aṃ', 'āṃ' etc.

[15] Supplying this verb may not be necessary, cf. textual notes.

[16] This line prescribes that *all* the letters are to be recited with the Anusvāra, i.e. even the consonants as 'kaṃ', 'khaṃ' etc.

13 The nose is the letter 'a', 'ā' is the perfectly charming (*sarvataḥ śubhaṃ*) mouth, the 'ḥ' is known as the tongue, which is eager to taste the supreme nectar of immortality.
14 'I' and 'ī' are his two eyes in order [i.e. right and left], o Beautiful-Faced One, and 'u' and 'ū' are the nostrils of the god of gods, o Virtuous One.
15 'ṛ' and 'ṝ' are his two cheeks and 'ḷ' and 'ḹ' are his two ears respectively. 'O' and 'au' are the lips of the god, 'e' and 'ai' are her row(s) of teeth[17].
16 Thus is Bhairava's face to be formed with his own Female Powers; and next is his body made up of Goddesses.
17 In the consonant groups starting with the group of the velars are the eight Mothers, Mothers of this world, established: starting with Brahmāṇī and ending with Aghoreśī, o Beloved One,
18-19 beginning with the [letter of the] right shoulder ['ka'] up to what is known as [the letter of] the Lord's Anger ['kṣa']. The right neck [i.e. shoulder[18]] is known as the letter 'ka', his long staff-like [right] arm is the letter 'kha' and the right hand is 'ga'. All the fingers [of the right hand] are the letter 'gha' and 'ṅa' is taught to be the nails.
20 [Thus] is known the group of velar consonants, o Goddess, in order, o Beautiful One. The neck placed on the shoulder is the letter 'ca' called 'left' [i.e. The letter 'ca' is the left shoulder][19]
21 The letter 'cha' is the long staff-like [left] arm and 'ja' is said to be the [left] hand. 'Jha' are all the fingers [of the left hand] and 'ña' is the [left] fingernails.
22-23ab The [right] hip is 'ṭa' and the [right] leg is 'ṭha'; the letter 'ḍa' is the right foot and ḍha is the toes; all the toenails of the right foot are to be made with the letter 'ṇa'.
23cd-24 Do the left hip, the [left] leg and foot, the toes and toenails with the dental consonants in order. The left hip is known as 'ta'.
25 'Tha' is his [left] leg, o Goddess, and 'da' is said to be the left foot.
The letter 'dha' represents all the toes, and 'na' is taught to be the toenails.
26 'Pa' is known as the right side, and 'pha' is the left. The letter 'ba' is said to be the back, and the letter 'bha' represents the stomach.
27 The letter 'ma' is the supreme heart, whose characteristic is that it fascinates everybody (*sarvasaṃmohalakṣaṇam*). The letter 'ya' is the skin, and his blood is 'ra'.
28 'La' is the flesh of the god of gods, and 'va' is his muscle. 'Śa' is all his bones and 'ṣa' is his marrow.

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[17] On °*paṅktayaḥ* see textual notes.
[18] This is my interpretation of 'right neck', which must be the equivalent of 'right shoulder', as the previous verse shows.
[19] Although the line has a very odd construction, the ultimate meaning seems to be clear. On the construction cf. textual notes. I give the literal translation first, then my interpretation in square brackets.

29 'Sa' is the god's semen, which is [...][20] for the creation of the world. The letter 'ha' is his grace and 'kṣa' is taught to be his anger.
30 This is in brief the way in which the Mothers [as letters] are established in Bhairava's whole body, in Bhairava who performs creation and destruction, o Goddess.
31 The way in which one becomes Bhairava (*sakalīkaraṇam*) and thus attains all success (*sarvasiddhidam*) has been expounded in the Siddhayogeśvarī Tantra, o Beautiful-Faced One, for your happiness, o Goddess.
32-34ab Now I will teach the attainment of the power of Śaktis residing in [Śabdarāśi] Bhairava. [The practitioner] should go to a cremation ground at night. With his mind concentrated and in trance, he should draw a wheel with eight spokes, a navel and a felly. He should make the whole [wheel] red, and the navel yellow. The felly is to be made black, drawn (*lāñchitā*) with threads all around.[21]
34cd-37ab After drawing this wheel, the practitioner, who has transformed himself into Bhairava there [on the wheel], is [painted] black[22], is endowed with great vigour (*mahāsattvaḥ*), adorned with all the attributes[23], naked, concentrated, without companions, should then worship [the goddess][24], on the pericarp in the lotus-space of his heart (*hṛdvyomapadme*), with her own form, [first] internally as it is prescribed, and then on the wheel, according to the rules of worship.
37cd-39 Then, o Goddess, releasing his blood (*raktamuktas*) into [a chalice of] water, over which he has recited the supreme Astra mantra, he should sprinkle it [on the wheel][25]. There, on the nave of the wheel, he should worship the most pre-eminent god, adorned with a skull-staff (*khaṭvāṅgadīpitam*)[26] and having a frightening [Bhairava] form, sitting on the Great Transcended [i.e. on Sadāśiva], with an appearance which is going to be described later [in this text][27]. His body is [made] with the Alphabet

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[20] One word is corrupt in the text; my interpretation is tentative.
[21] The line 34ab is problematic. I understand the last *pāda* to mean that the circumference of the wheel should be a continuous circle, which is drawn with the help of a thread or of threads (the singular seems more logical here, but we have *guṇaiḥ* in the plural, perhaps to indicate the various positions of the thread when drawing the circle).
[22] If we accept the reading of the manuscripts (*nīlo*), it must be understood that the practitioner is (painted?) dark blue or black. Cf. textual notes.
[23] Adornments, i.e. the attributes of Bhairava such as the skull-staff (*khaṭvāṅga*); also perhaps the rosary and other 'tools' given to Sādhakas at the initiation.
[24] As verse 44 clarifies, Parā is understood in this description, who will be Śabdarāśibhairava's consort. However, the last two verses of the chapter mention each mantra goddess as a possible central deity of worship here.
[25] The construction of the Sanskrit is odd, but I think this is the intended meaning. It seems that this preparation is different from special Argha offering in 49. I understand this mixture to be used to empower the wheel itself, although no object is expressed here. Alternatively, one may interpret it to be the description of the Argha offering, translating 'releasing his blood, he should sprinkle it onto the water, which has been empowered by the supreme Astra mantra'. However, in that case it is odd to have a slightly different description – without water – of the offering in verse 49.
[26] *Ex conj.*
[27] This is a reference to chapter 28, which gives the iconography of Bhairava in great detail.

Mothers[28] (*mātṛkāmātṛbhir deham*), he is ever-existing, and created the universe out of himself.

40-41ab Then with red seed-syllables of the Fire [i.e. 'raṃ'], established on the spokes of the wheel as their thrones (*āsanaiś ca svakaiḥ svakaiḥ*), the goddesses should be worshipped placed on the spokes of the wheel with their own forms (*svarūpeṇa*), o Great Goddess, according to prescription.

41cd-42 Brāhmī is established in the velars, Vaiṣṇavī in the palatals, Māheśvarī in the retroflex consonants and Yāmyā is to be worshipped with the dentals. Kaumārī has a snake as her armlet; one should worship her with the labials.

43 Vāsavī [is established] in the semi-vowels and Karṇamoṭī is with *śa*, *ṣa*, *sa* and *ha*. Aghoreśī, who is the highest female Power, should trample on [the letter of] Anger [kṣa].[29]

44-45ab Then he should worship the Goddess Parā with her own form, the leading Female Power of the universe, who bestows all the fruitions, in the lap (*tatsaṅgāṃ*) of the god Bhairava (*devasya bhairavasya*), benefactor of the world (*jagaddhitasya*), whose light is unlimited (*amitadyuteḥ*).

45cd-46ab He should make her various offerings and honour her making great effort, as it is prescribed, with fragrant flowers and with divine, very fragrant incense.

46cd-48 After performing worship assiduously (*prayatnena*) in the way described above (*evaṃ*), situated South [of the wheel], the wise one, standing or sitting in the Vīra posture, should recite the Goddess ten thousand times without trembling, with his mind concentrated and with exceptional devotion. Then he will see her as she is (*svakīyenaiva rūpeṇa*) immediately. He should then offer her the Argha-offering [as described below].

49 Reciting the best of mantras, he should give a handful of 'flowers' produced from his left limb [arm, i.e. a handful of his own blood] to Her (*tasya*), o Goddess.

50 [The goddesses][30] will fulfill all the desires one can think of, or [they] bestow their own power, o Beloved One, there is no doubt about that, once the ritual is performed. This is self-evident.

51-52 They undoubtedly do so (*yacchanty evaṃ na saṃśayaḥ*) if they are [recited] with the Ancillary mantras (*aṅgair yuktāḥ*), O Great Goddess. Thus, the goddess Parāparā will fulfill wishes after three nights [of recitation], Parā after nine and Aparā after six nights. The goddesses will grant all kinds of boons, [if one] performs the [appropriate] rituals with the mantras.

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[28] Cf. 16cd ff and textual notes.
[29] The text is uncertain here, cf. notes; however, something on these lines was intended.
[30] The verb changes to the plural and I think we can presume that the three goddesses are meant here as the subject, since they are all mentioned in 51-52.

Chapter 18 — Parāparāsādhana[1]

The Goddess spoke

1 I have heard everything about the permeation by Parā in brief. Now tell me everything about the auspicious ritual concerning Parāparā, as it is prescribed.

Bhairava spoke

2 Now hear the ritual concerning Parāparā, how to attain her power (*sādhanam*), the worship[2] through which practitioners will succeed in every act [of magic] (*sarvakarmasu*).

3-4 The wise (*budhaḥ*) knower of mantras (*mantravit*), having drawn a wheel with eight spokes according to the previously taught method, after worshipping Bhairava as before surrounded by the Mothers, should recite [the Parāparā mantra] and visualize the goddess sitting on his [Bhairava's] lap. He should recite [the mantra] one hundred thousand times, according to prescription, and then perform the fire offerings.

5 There should be three thousand and three fire offerings of human flesh. One should do it without companions, in a frightening cremation ground.

6-8 At the end of the fire offerings, one will see the goddess Parāparā in the fire. The wise one should put [some of his] blood in a skull reciting the best of mantras. He should give this Argha offering to Her, in order to attain what he wishes. After this Argha offering, he should ask the chosen goddess [i.e. Parāparā] (*iṣṭāṃ devīṃ*)[3], who is respected by [all] the Yoginīs (*yogeśisaṃmatām*)[4], for [going to] the Underworld or for any other supernatural effect – then she will bestow everything. Alternatively, she can bestow her own power, after which she will disappear.[5]

9-10 Alternatively[6], he should first worship the Goddess, illuminated[7] by Bhairava himself, in front of Bhairava, the Highest Being, o Beautiful-faced One, in the secret way[8]. Then one should worship her [mantra-]Limbs established in the cardinal and

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[1] There is no title in the manuscript. This chapter in fact describes three alternative ways in which Parāparā's power can be invoked and employed.

[2] *Lit.* 'through which [if] worshipped' (*yena yaṣṭena*).

[3] Or: 'the goddess worshipped' Cf. textual notes.

[4] *Ex conj.* It is also possible that the practitioner is the one respected by the Yoginī(s). Cf. textual notes.

[5] Then Sanskrit is somewhat odd and cryptic here. The alternatives are also set out in other passages, in which it is clear that the goddess either grants a specific boon, or bestows her own power, which the Sādhaka is then free to use. Although her disappearance is linked syntactically to the second alternative, one is probably to understand that she disappears after granting whatever the Sādhaka asks for. Cf. textual notes.

[6] Here starts the second Sādhana.

[7] Or: 'empowered'.

[8] This probably refers to the tantric character of the worship, including human flesh and wine. The adverb may also be construed with the word 'illuminated', i.e. 'the Goddess, who is illuminated / empowered in the secret / invisible way by Bhairava'. The line may be corrupt (cf. textual notes), in

intermediary directions After that, he should worship the eight goddesses starting with Aghorī[9] on the spokes [of the wheel][10].

11 He should divide up the [mantra] goddess Parāparā [and] establish (*prakalpayet*) the mantras [of her eight mantra goddesses] on them [on the spokes of the wheel]. One should worship the goddess Aghorā in the East, she bestows auspicious things.[11]

12-13 In the South-East [he should worship] Parāghorā, and Ghorarūpā in the South, Ghoramukhī (*Mukhīṃ Ghorīm*) in the South-West, and then on the Western spoke he should place the goddess Bhīmā, and Bhīṣaṇī on the North-Western one, Vamanī on the Northern one and Pibanī on the North-Eastern one, o Goddess.

14 Transformed into Bhairava (*sakalīkṛtavigrahaḥ*)[12] he should perform worship [of these goddesses] in this way, according to presciption, and then he should place the goddess Parāparā in his[13] heart.

15 Then he should [place] the eight goddesses starting with Aghorī on the way [in the body] starting with the head[14]. Thus with the mere placement [of the mantras] he will visibly become Bhairava.

16 Having transformed himself into Bhairava with the placement of mantras (*sakalīkṛtavinyāsa*), he should worship (*iṣṭvā*) the goddess Parāparā[15] and then the knower of mantras, naked, standing in the cremation ground, should recite [her mantra] twenty thousand times.

17 He should perform worship of the circle of goddesses, as previously described[16], every day, until the end of the recitation of the mantra, then he should perform the fire offerings. He will see the goddess [herself] as before [in the previous Sādhana], and he will attain supernatural powers, as before.

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which case the text may read 'as previously described' (*yathoktenaiva mārgeṇa*), instead of 'in the secret way' (*parokṣeṇaiva mārgeṇa*).

[9] In fact, Aghorā is meant, but the two names are probably interchangeable here. It is also possible that the form Aghorī is used in compounds (*aghoryādi°*), to distinguish this set with a possible set of eight male deities starting with Aghora (*aghorādi°*).

[10] The text implies that the drawing of the wheel is silently understood, as is done in the first Sādhana.

[11] This is a reference to the goddess's name: she is called 'the Non-Frightening One', so she bestows auspicious things.

[12] This word may be understood to refer to the prescription that follows, the placement of Parāparā and her retinue on the body. However, it seems likely that one is to perform the usual *sakalīkaraṇa* first, with an alphabet deity. It is possible that the *sakalīkaraṇa* is meant to be done here with Śabdarāśibhairava, after which Parāparā, his consort for this Sādhana, is placed in one's (Bhairava-)heart and her retinue on the prescribed parts of the body.

[13] The word *tasya* seems to suggest that it is in the heart of someone else, but it must be the practitioner's heart. The heart may be seen as that of Bhairava, since the practitioner has transformed himself into Him.

[14] Cf. SYM 7.26-27 and *Mālinīvijayottara* 8.37-38 (listing head, face, neck, heart, navel, organ of generation, thighs and feet).

[15] If my emendation is wrong (cf. textual notes), the translation is: then the knower of mantras, naked, standing in the cremation ground, should recite the chosen goddess Parāparā twenty thousand times.

[16] I understand this to be another reference to tantric worship, as in verse 9.

18[17] Alternatively, in a lonely place or in a pleasant interior (*gṛhe vātha manorame*), the practitioner, master of mantras, should perform Prāṇāyāma with the thirty six [levels][18].

19 He should purify his hands [with the same mantras as before[19]], and then create the Bhairava-formed Navātma [i.e. transform himself into Navātma Bhairava][20] as prescribed, in accordance with the rules.

20 Then he should place the goddess Parāparā with her mantra in Him, with her own form, on the pericarp of the lotus as her throne.

21 She is endowed with her five [mantra] Limbs, and then one should place [her] eight goddesses starting with Aghorī[21] on their [appropriate] places. Then he should worship the goddess [Parāparā].

22-23 After visualizing a wheel as prescribed, one should visualize a spear on it, and a lotus on the top of the spear. On that, he should worship Her, the great goddess, with her [mantra] Limbs. One should place her Limbs [there] and then also perform their worship in their various directions, together with the [worship of the] Astra mantra on the petals.[22] Then again the eight goddesses starting with Aghorī [should be worshipped] on the spokes of the wheel by the master of mantras, as prescribed.

24a-c He should make various kinds of offerings with frangrant incense, flowers, and beautiful lamps.

24d-25 [Then] he should start the fire offerings with goat-meat besmeared three times (*tryaktena*)[23] or with vegetable offerings. If there is offering of human flesh, it is taught to bestow full success.

26 [The offering] of sesame seeds, rice or fish, o Beloved One, does give success in all kinds of acts of magic to the Masters of mantras, o Queen of the God of Gods.

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17 From this verse, the text gives the description of a third Sādhana.

18 I.e. purify the thirty six levels in his body by the regulation of the breath. For the levels, cf. 8.28-38.

19 Cf. 7.23ab, which prescribes the mantras of Parā and Aparā.

20 The term *sakalīkaraṇa* does not occur here, but I think it is clear from the context that after the purificatory rituals, the transformation into Bhairava follows with the prescribed mantras. The Sanskrit of the passage seems very irregular, cf. textual notes.

21 Aghorā is meant here, as in verse 10.

22 The sentence is repetitive and I find it slightly difficult to translate into good English. It is, however, clear that one is to place the goddess and then her mantra-limbs on the lotus and then worship them. The Astra mantra is mentioned separately, because it is to be placed in all the directions. On the placement, cf. 6.30-31.

23 *Ex conj.*, but the same adjective is repeated in 19.21a. Another passage describing the preparation of human flesh, which is mixed or besmeared with various substances, lists four items: ghee, musk, saffron, and camphor. (23.25-27ab: *ante 'sya juhuyāt pañcasahasrāṇi tathā dine / piśitasya tu nārasya guggule miśritasya ca // ghṛtena hi susiktasya mṛganābhiyutasya ca / kusumbharajamiśrasya śaśāṅkena yutasya ca / homaṃ praśasyate devi sarvakarmakaraṃ niśi //*) The three substances here may well be chosen from these four.

18[17] Alternatively, in a lonely place or in a pleasant interior (*gṛhe vātha manorame*), the practitioner, master of mantras, should perform Prāṇāyāma with the thirty six [levels][18].

19 He should purify his hands [with the same mantras as before[19]], and then create the Bhairava-formed Navātma [i.e. transform himself into Navātma Bhairava][20] as prescribed, in accordance with the rules.

20 Then he should place the goddess Parāparā with her mantra in Him, with her own form, on the pericarp of the lotus as her throne.

21 She is endowed with her five [mantra] Limbs, and then one should place [her] eight goddesses starting with Aghorī[21] on their [appropriate] places. Then he should worship the goddess [Parāparā].

22-23 After visualizing a wheel as prescribed, one should visualize a spear on it, and a lotus on the top of the spear. On that, he should worship Her, the great goddess, with her [mantra] Limbs. One should place her Limbs [there] and then also perform their worship in their various directions, together with the [worship of the] Astra mantra on the petals.[22] Then again the eight goddesses starting with Aghorī [should be worshipped] on the spokes of the wheel by the master of mantras, as prescribed.

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27 At the end of the fire offerings, he should recite the mantra one hundred and eight times. In this case, if one does it till the [coming] juncture of the day, he will be able to subjugate a king.

28 If he does it for six months, o Queen of the God of Gods, he will play with Yoginīs. He will become loved and worshipped by everyone, o Great Goddess.

29 The practitioner should perform the mantra-installation (*yojayet*), the fire offerings (*juhuyād*) and the recitation with concentration (*samāhitaḥ*), then he will achieve his aim immediately, there is not doubt about that.

[At the end of each Sādhana] he should perform withdrawal [of the deities] with the appropriate mantra (*svamantre*) into his heart.[24]

[24] The last line seem to pertain to all three Sādhanas. I understand *svamantre* to stand for the instrumental, and that the *sva°* element refers to the prescribed mantra. However, this mantra has not been given in the text, and it is also possible that the deities' own mantras are meant here (understanding a collective singular). In this context it is unlikely that the *°sva* element refers to the mantra of the practitioner (*sādhyamantra*), since the Sādhana is that of Parāparā.

Chapter 19 – The Aparāsādhana and powers obtained with different kinds of fire rituals[1]

1-2b Now I will tell you briefly how to obtain the power (*sādhayet*) of the goddess Aparā, the ruler of all Yoginīs, and the fire pit (*kuṇḍa*) which is the cause of all kinds of success[2], listen to it attentively.
2c-3 First, one is to purify one's body with controlling the breath in three phases[3]. Then one is to recite Aparā and then withdraw his sense-faculties. After burning away his body [ritually], the practitioner should create his body of female mantras.[4]
4 He should make his body similar to that of Bhairava with the Navātma [mantra][5], then he should place [the mantras of] the limbs etc.[6] [...[7]] in order.
5 Thus he becomes Bhairava himself (*sākṣād*). He should place Aparā in his [own] heart, [visualizing her[8]] with her own form, and also place her limb[mantra]s.
6-9 Thus having identified himself with him who is the soul of everything [Bhairava], he should worship the One Who Bestows All Kinds of Success [Bhairava]. Then on a wheel with spokes (*arake tu tataś cakre*)[9], a centre and a felly, on a red-coloured wheel, resembling Javā flowers, looking like Dāḍimī flowers or Indragopaka ants[10], he should worship Bhairava in the middle of the nave and Aparā in his lap, as it has been prescribed. Then he should again place Aparā in her cut-up [mantra] form[11] in the East, in the South-South-West and between North and North-West. [Thus] are the spokes taught, one should worship the goddesses [belonging to Aparā] on these.

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[1] The chapter is untitled in the manuscripts.
[2] The chapter may indeed be divided into two parts, of which the first deals with the Sādhana of Aparā up to verse 19. From verse 20, the topic shifts to the discussion of the different substances for the fire ritual and their use, although the change of topic is not sharply indicated. Thus, the 'fire pit' in fact probably metaphorically refers to the teaching about Siddhis through fire-offerings.
[3] Cf. 7.20-21
[4] Cf. 6.39-40. The burning of one's everyday body is visualized with the recitation of the Hṛdaya mantra. Then the practitioner places the letters of the Mālinī alphabet on the appropriate parts of the body while touching them with his right hand.
[5] I.e. he is to transform his body into Navātmabhairava by the placement of his mantra. Cf. 18.19.
[6] The 'etc.' probably refers to the placement of the guardians of directions in the eight directions. Cf. 6.32ab.
[7] There is a word I have not been able to emend here. It is possible that the word meant 'on the wheel', for from 6cd the text describes the worship of deities on a wheel.
[8] The recurring stock-phrase 'with his / her own form' always refers to visualization, therefore I have supplied this detail in the translation.
[9] The Sanskrit is odd here, on my interpretation cf. textual notes.
[10] All the similes describe the red colour of the wheel.
[11] This means that her three syllable mantra is 'cut up' into three pieces having one syllable each, which are given separate names as Aparā's retinue goddesses. The process seems to be made on the analogy of Parāparā's mantra and her retinue included in her mantra.

10-11 First, one is to worship the goddess Mānasī taught to be in the Eastern direction, one should [continue with (*caret*)][12] the great goddess on the second [spoke], on the spoke between the South-East [and South], Cakravegā. At the end, one is to worship Mohanī, who is on the last spoke, frightening, and sitting on a corpse, [the goddess] who possesses great power.

12-13 One should worship Aparā with the same [frightening] form adorned with a garland of flames, with various flowers, with fragrant ointments, with incense which has ample fragrance and with offerings which include scented meat. Having performed the worship and obeisance according to prescription, he should perform the fire-offerings.

14 After 300,000 repetitions of the mantra, one should make 15,000 fire offerings of human flesh [or different number of fire-offerings] with the aforementioned 'heavy'[13] substances.

15 At the end of the fire offerings, the practitioner will see the goddess of gods [Aparā] in the middle of the fire. She will then enter into his wheel, and he will become similar to her.

16 He will be Creator, Destroyer and Preserver. [The goddess] bestows the wishes of practitioners in the same way as Bhairava.

17-18 This ritual is to be done at night with decaying flesh[14]. [This] attainment of power performed according to prescription [can be done] by a solitary person as well as by those who perform it in their homes[15] – be it a man or a woman[16]. This is the rule, o Beautiful-Hipped One, he who performs this (*tasya*) attains the power of eloquence.

19 Alternatively, she is to be worshipped by the solitary practitioner in the middle of the wheel, on a lotus throne on a spear[17], during the day or at night, o Beloved One.

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[12] On the tentative interpretation of *caret* and the construction of the sentence, cf. textual notes. In spite of the textual problem, the meaning seems to be clear.

[13] This refers to tantric substances and some vegetable offerings, mentioned in 18.25-26. The text here runs parallel to chapter 18. Human flesh and the other substances are probably meant as alternatives (similarly to the prescription in 18), although the syntax of the Sanskrit may suggest otherwise. Cf. textual notes.

[14] 'With decaying flesh' is based on a tentative conjecture. I presume it means flesh from corpses, but accepting other conjectures 'by a meat-eating practitioner' or 'with eatable meat' may be supplied here.

[15] I think the alternatives of *ekākin* and *gṛhe prakurvāṇaḥ* refer to ascetics and householders, similarly to the alternatives in 13.7a.

[16] The construction is odd, but I think it is clear that the text allows both ascetics and householders just as both men and women to perform these rituals. Cf. 10.4a, mentioning male or female practitioners.

[17] The spear is probably meant to be placed on top of the wheel, and another lotus / wheel of the same group of goddesses with Aparā in the middle is visualized on top of that spear, similarly to 18.22-23.

20-21b One should recite the mantra 100,000 times, according to prescription, with his mind focused on the mantra. He should offer human or goat flesh in the fire, or vegetable offerings, fish, or fragrant gum raisin[18] smeared three times[19] or rice.
21c-22 With [offerings of] human flesh the practitioner will achieve[20] the characteristics of a Yoginī, with goat[offerings] he will be the Ruler of the Auspicious [Yoginīs]. With vegetable[offerings], the practitioner will become the Leader of Yoginīs starting with Vāmā. He will be the Leader of Śākinīs immediately with Raudrī [offerings].[21]
23 With [offerings of] unhusked barley-corns, he will quickly become the Leader of Ḍākinīs. With offerings of lotuses, he will obtain royalty, offering Bilva[22], he will obtain infinite wealth.
24 For any other unmentioned magic rite (*karmāṇi*) [performed] for the practitioner['s benefit], the hero should always make three times more rice offerings into the fire.
25 All this is to be offered, being the cause of all kinds of success. This is the way it is to be done, this is the rule prescribed in every case, the general, secret rule pertaining to every occasion[23], O Goddess of Gods.

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[18] As Prof. Sanderson pointed out citing Kṣemarāja ad *Svacchandatantra* 6.53ab, *puraṃ* means *gugguluḥ*, exudation of Amyris Aggalochum (Monier-Williams).
[19] With three substances, cf. 18.25a, where goatmeat is smeared with three substances.
[20] *Lit.* 'there will be the state of being Yoginī in the practitioner'.
[21] Raudrī is unrecorded, but in the context must denote an offering. Prof. Sanderson has suggested to me that it means Gugguluḥ, since the enumeration of offerings follows the list given 20cd-21ab. However, the series is in fact broken before Gugguluḥ is mentioned. If we strictly follow the first list, Raudrī should mean fish, but this is also very uncertain.
[22] Aegle Marmelos / wood-apple tree. What is meant here is probably the leaves of the tree.
[23] The translation following the Aiśa structure sounds somewhat awkward; the purport is that the above is an all-encompassing secret prescription.

Chapter 21 – The circle of Umā and Maheśvara[1]

Bhairava spoke

1 Now I will teach you in brief the circle of Umā and Maheśvara o Daughter of the King of Mountains, with twelve Rudras and [their] Yoginīs[2]. This is being taught now (*kathyamāno 'dhunā*)[3], listen.

2 The Rudras who are on the spokes of the twelve spoke wheel and [their] Yoginīs fulfil[4] every wish, o Great Goddess.

3 Their different passages on the spokes [of a wheel] (*teṣu saṃcārabhedaś*)[5], and their arisal in the various months[6] is going to be taught, o Goddess.

4 The sun enters another sign of the zodiac every month in the same way. The arisal [of the deities] is taught to you according to the course of the sun.

The Goddess spoke

5 You have said the right thing (*śobhanam*)[7], o Ruler of the God of Gods, o God with Twisted Hair, for the sake of practitioners and for the group of Yoginīs.

6 [Tell me now] in full[8] how it [the circle] is employed regularly, o God, every month, according to scripture, in order to remove any doubt, o Hara[9].

Bhairava spoke

7 The practitioner is to worship Bhairava and his ancillary mantras as identified with himself, on the nave [of the wheel], churning nectar in a pot full of nectar[10].

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[1] This chapter has no title in the manuscripts.

[2] I have not translated *yathā*, which probably functions as a filler here, cf. textual notes.

[3] The expression seems to be ungrammatical and somewhat colloquial. My translation is an attempt to reproduce the structure of the Sanskrit. Cf. notes.

[4] I understand *yujyante* in a weak sense, shifting the emphasis on the last word of the verse.

[5] *Saṃcāra* probably also refers to the course of the sun as it enters into the various signs of the zodiac in the course of a year. Since the twelve deities listed below are distinguished and worshipped with reference to these signs, the word may also be intended to give a hint on this.

[6] *Lit.* 'and what is their arisal in the various months is going to be taught'.

[7] Or: 'the nice thing'. Dr Isaacson has suggested that the word could also be understood adverbially 'you have spoken beautifully', cf. Jonarāja in his unpublished commentary to the *Kirātārjunīya* 15.38, using *śobhanam* to gloss *cāru*, which he states is an adverb (*kriyāviśeṣaṇam*).

[8] Bhairava only mentioned the worship of the deities equivalent to the signs. Devī asks for a more detailed description.

[9] This verse is problematic, for we have no imperative to mean 'tell / teach' in the text. It is possible that the last word, Hara, is corrupt and was *vada* or something similar in meaning. However, this emendation is difficult to justify paleographically. If Hara is the reading, then there may be a pun intended here, calling Bhairava by the name Hara, and suggesting that it is Hara who removes (*harati*) any doubt or error (*bhrānti*). The construction of the phrase or the pun, however, is slightly awkward, since we already have °*nirnāśanam* before *hara*. (This is the reason why I have not interpreted *hara* as an imperative of *hṛ*-)

[10] It should be Bhairava who churns nectar in the middle. Cf. textual notes.

8 The Rudra of the rise [of the rising sun] called Dakṣa[11], o Great Goddess, is enjoyed (*bhukto*)[12] throughout the month of Kārtika[13], o Great Goddess.
9 One should worship him on the Eastern spoke together with his Yoginī, and worship the remaining other Heroes and Yoginīs on the other[14] spokes.
10 One should worship the Rudra of the current month in the East[15]. The production of their mantras is enjoined with the letters of the right.[16]
11 Moreover, their placement [on a support] is taught to be performed by the joining together of their mantras, and their Yoginīs are to be supplied with the Vajra-gesture [at the time of their placement].
12 Thus with the sun entering the different signs, one should worship the twelve months [represented by the respective Rudras] on the wheel, according to prescription, if one wants[17] to attain success bestowed by Yoginīs.
13 They have been taught to you, o Great Goddess, as differentiated by the twelve vowels. This is the group of mantras of Yoginīs and Heroes.
14 On the other hand, those [deities] who are in the middle of the centre [of the wheel], should be worshipped in the first place[18] (*pūrvataḥ*), in order. One should mark the spokes with the Vajra-gesture[19].
15 [This Vajra gesture][20] is [to be put] all around on the circle [i.e. on the wheel], on all the spokes. The Vajra, the Spear, the Disc, the Plough, and the Goad,

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[11] *Lit.* 'The Rudra of the rise who is with the name Dakṣa'...
[12] This word may be corrupt; however, it is perhaps possible to understand that this deity is enjoyed in the sense that he bestows success upon the practitioner, who worships him in this month.
[13] October-November
[14] I understand *antar°* to stand for *antara°*, since the meaning of the latter is required by the context. Cf. textual notes.
[15] The construction of the Sanskrit is somewhat different, but yields the same meaning. *Pūrvavat* can also mean 'first' or 'as before', but in this case I think it means in the East in agreeement with the description of the Pūjā given in verses 8-9 and in the *Tantrasadbhāva* cited *ad loc.* The order of worship is as follows: there is a Bhairava in the middle (possibly with a consort), who is to be worshipped first in each case; then the Rudra of the current month is to be worshipped (with his consort), who is placed on the Eastern spoke, and lastly the Rudras of the remaining months.
[16] This instruction does not give enough information to be able to identify the mantra with certainty, but it may be presumed that we are supposed to take the letters of Mālinī's body parts on the right (of which there are eight: u, e, o, cha, jha, ḍa, da, and bha), and add the letters of the body parts, of which there are two (hands, ears, thighs and eyes: ṭha, ṇa, ta and dha). This gives us twelve letters which can form the seed-syllables of the twelve Rudras. However, verse 13 says that the mantras are formed with the twelve vowels, which contradicts this list.
[17] The text gives the instrumental instead of the nominative, simply pasting a stock phrase at the end of the sentence without changing its structure.
[18] The word may also mean 'as before', since the text has already described a number of wheels in the previous chapters, and this word could refer back to these descriptions. Moreover, *pūrvataḥ* can also mean 'from the East', but this meaning is unlikely here, for there are only two central deities in the middle, Bhairava with a consort, who cannot be worshipped 'from the East'. The only argument in favour of the latter interpretation is that verse 46 enjoins the worship of 6 Rudras in the central part of the wheel, which may imply that some Rudras are (also) worshipped in the centre.
[19] This in fact repeats the information given in 11cd.
[20] I understand the Vajra-mudrā to be the subject in this sentence; for reasons cf. the note below.

16 the Banner, o Great Black Goddess, the Noose, the Sword, the Hammer, the Mace, the Lotus, the Lance and the Bell –

17 these twelve[21] are known to be the gestures of the group of Heroes. Without them, practitioners will never succeed even if they make great effort.

18 One is to make [the wheel] very red (*suraktaṃ*) blazing (*sujājvalam*) red (*rajam*), as previously. It fulfils every wish, is auspicious and destroys all bad things.

19 Then after performing worship, he [the guru] should show it to the practitioner. He should make a mixture of his own blood, and should dye / gratify it [the wheel, with the blood mixture].[22]

20 The practitioner should receive a Gotra name of the [Rudra] on whose place his [cast] flower falls on the wheel[23], which [wheel] has been produced from what is secret (*guhyasamudbhave*)[24].

21 In this ritual, Caṇḍa is to be given [as gotra name] simply by [the flower falling in] his direction, which has been taught [in this text]. If one performs worship in this way, according to prescription, he will attain the realm of the Lord of Rudras.

22 Otherwise, [one will experience] pain and fear, like the bound soul [or animal], o Great Heroine. After performing the above, the circle of deities [is invoked] mentally.[25]

23 He who recites the mantras of these deities mentally[26] for seven days, visualizes and worships them, will be granted whatever power he wishes, O Goddess.

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[21] The text lists thirteen Mudrās and then says that there are twelve of them. I think what is meant here is that the Vajra is used for the Yoginīs as verse 11 and 15 seem to state. In 14cd it is again prescribed for all the spokes, suggesting that it has a different function from the other Mudrās. Consequently, we may take out Vajra from the list, understanding that the twelve Mudrās listed afterwards are meant to be employed for the twelve Rudras in the circle. It is also possible that the text is just badly redacted, but I think that it is not necessarily the case in this particular passage.

[22] The line is problematic, and the last sentence sounds somewhat odd with two predicates (*kartavyam* + *rañjayet*), cf. textual notes. The verb in the last sentense can mean 'dye / make red' as well as 'propitiate [the deities of the wheel]'. I find the latter alternative more likely to be the intended meaning, but a pun on the two meanings may also have been understood.

[23] A short rite is described here, reminiscent of the Samaya ritual in chapter 6. The initiand is probably supposed to cast a flower on the wheel of the twelve Rudras, after which he receives a patrilineal name (*gotranāma*) from the Rudra his flower has fallen on the diagram. Dr Isaacson has suggested that *tannāma* and *gotraṃ* should be interpreted separately, with a connecting *ca* (which I took to be a filler), thus: the practitioner should be given his name and the Gotra (from that Rudra). In that case, the names given would be e.g. Devadatta-dakṣarudra for someone called Devadatta. Nevertheless, I find it more likely that *tannāmagotram* is in one word, and that the initiates receive a Gotra-name such as Dakṣarudra, similarly to their matrilinear (*kula*) name described in chapter 6, Parāśakti etc. Thus, in my interpretation, one's worldly name is never considered when giving an initiation name in this system.

[24] Or: which [wheel] has been produced secretly. *Guhya* can also be a synonym for Yoni, and thus mean Womb or Source, which is a designation usually atttributed to the Alphabet Goddess (cf. 29.14) as the source of all mantras. Since these Rudras are also mantra-deities, it is not unlikely that the adjective means 'which has been produced from the Alphabet Goddess'. Alternatively, *guhya* may refer to the secrecy of the doctrine or that of the impure substances such as blood used in the ritual.

[25] It is possible that something has been lost here, for 22cd and 23ab are difficult to interpret. My translation above is an attempt to indicate what may have been there. Cf. textual notes.

[26] The text is most probably corrupt here, but something of this sort may have been stated. Cf. textual notes.

24 After seven days [of practice], he will become the lord of Female Powers and Heroes immediately. He will be the lord of all Female Powers and will rule the three worlds.
25 Otherwise, if one is without the ritual prescriptions, he will not succeed in any way. In the month of Mārgaśīrṣa[27] it is Caṇḍa who bestows his power, in Pauṣa[28] it is Hara.
26 In the month of Māgha[29], it is Śauṇḍī, in Phālguṇa[30] it is Pramatha, in the month of Caitra[31] it is Bhīma, and it is Manmatha in Vaiśākha[32].
27 Śakuni is to be worshipped in Jyeṣṭha[33], and Sumati in Āṣāḍha[34]. In the month of Śrāvaṇa[35] it is Nandana, and Gopāla in Bhādrapada[36].
28 The Lord of Heroes of the month Āśvayuja is Pitāmaha, and the [Rudra] called Dakṣa is for the whole month of Kārtika, o Glorious One.
29 Success will not be far for someone who is [identified with] Bhairava with his body made up of mantras, and who mentally recites [the mantras] according to the [current] month[37] as described above, in order to gain success.
30 The seasons are taught to be on six spokes [of a wheel] according to prescription.[38] The knower of the ritual should worship their Lord of the Wheel and them [the six Rudras] as prescribed.
31 [Now] I will teach you their names, listen, O Goddess Rich In Penance. I will teach you all [as they are] differentiated in the four aeons.
32 Bali, Balinanda, Daśagrīva, Hara, Haya and Mādhava is the sixth one, the foremost of the righteous ones.[39]
33-34ab These are the heroes established in the form of the seasons in the Kṛta Aeon, and each of them is surrounded by twelve thousand Yoginīs, o Great Goddess, who are extremely strong with great force.[40]
34cd-35ab Their heart, O Goddess, possesses valour with great power, it bestows success if one mentally evokes it, and it can perform anything.

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27 November-December
28 December-January
29 January-February
30 February-March
31 March-April
32 April-May
33 May-June
34 June-July
35 July-August
36 August-September
37 *Lit.* 'according to the order of the months'
38 *Lit.* Those that are known as the seasons are on six spokes according to prescription.
39 It is possible that the text had *ṛtūttamaḥ*, i.e. the 'foremost of the seasons'. Cf. textual notes.
40 Or: who are stronger than he who has great strength. The Sanskrit is also rather tautological.

35cd-36ab The practitioner who wishes to attain success will do so without effort with[41] the wheel of Umā and Maheśvara, which is formed of two half-years.
36cd-37ab In the Tretā Aeon they are called differently, [by the names] 'Sister' and 'Hero'. I teach them for you there[42] as mounted on a wheel.
37cd-38 Suśriya, Gomukha, Kapālin, the hero[43] Bhīṣma, Pāka, Śikhaṇḍin[44], Muni and Vaiśravaṇa. These and other such heroes are the leaders of Mothers in the Dvāpara Age.
39 Some among these, O Goddess, are taught according to ritual prescription, O Queen of Gods. Ākhaṇḍala, Śukra, Saṇṭha, Pāṣāṇaka, Śiva,
40 Nabhas, Bhānu, Ananta, Halīrāja, Dundubhi, Bhīmārjuna, Bhīma, and the great king Durmanaḥ [i.e. Duryodhana]...
41 Bhasmarāja, Kalyāṇa, Madhu, Sindūraka, Catura, Māṭhara are the [heroes] united with Mothers.[45]
42 There is another hundred known in the Kali Yuga by the name Ghora. The names of this group of heroes in order .... [46]
43 If these goddesses are worshipped, they will 'converse' with practitioners. [This] will be taught [later] for the attainment of the desired success, in the *Siddhayogeśvarīmata*[47].
44 One should recognise Bali in the syllable Oṃ, Balinanda is taught to be Juṃ, Daśagrīva is associated with the syllable Va, and Hara with Kaṃ.
45 One should know Haya by the syllable Ya, and Mādhava with the Visarga. In the Ruler of the God of Gods, [represented by] Gha, there are [the remaining] forty-four [letters] handed down [in this tradition].[48]

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[41] *Lit.* 'with respect to'. The locative may be interpreted as intrumental. (Aiśa)
[42] It seems that the text alludes to another passage, which is not in the *Siddhayogeśvarīmata*. I suspect that some passage has been 'redacted out' here, and this verse was then inserted to explain why we have not got the list for the Tretā heroes. *Tatraiva* may also be understood to mean 'it is there, i.e. in the Tretā age that I taught ...' – perhaps referring to a different recension of the text allegedly taught in the Tretā Aeon. It is also not clear if verses 39-41 list deities of the Dvāpara or of the Kali Yuga. Cf. also footnote to verses 42-43.
[43] °*nāyakaḥ* is probably not part of the name. This is supported by the parallel in the *Tantrasadbhāva* as well as by the fact that many of these names are borrowed from epic characters.
[44] The manuscripts read Vikhaṇḍin, on the emendation cf. textual notes.
[45] *Lit.* 'who go to similarity / absorption with mothers' – the word must mean the same as *mātṛnāyakāḥ* 'Leaders of Mothers' in 38d. Here the list of the deities in the Tretā Aeon seems to end.
[46] Verses 42 and 43 cannot be consecutive. One would expect a list of deities after 42, which has probably been 'edited out' in a way similar to that in 36-38, where the list of Tretā heroes is missing.
[47] I understand this verse to be a reference to chapter 30, where the meeting of a Yoginī and a Sādhaka is described. Consequently, the 'conversation' must mean sexual intercourse, as in chapter 30.
[48] The seed syllables of the deities are not at all secure, considering the numerous other corruptions in our manuscripts. My interpretation of 45cd is tentative. I understand *catūrudrāḥ* to mean four times rudras, i.e. four times eleven, forty-four. Thus the six deities of the six seasons are represented by one letter each, and the remaining 44 letters of the alphabet (of this tradition, which has a fifty letter alphabet) are represented by the seed syllable of the Bhairava worshipped in the middle of the wheel.

46 They are to be worshipped in the centre [and] on the spokes as before, in due order. One should worship the cause of all success with the mind[49] of a Hero.

47 If one recites the best of mantras, O Goddess [...] he will be able to fly.[50] [No one will obstruct him] (*nāsya rodhayitā kaścid*)[51], he will be worshipped as Bhairava himself.

48 He [himself] will become a bestower of all boons through Yoginīs.[52] He should always protect this excellent wheel [of deities] as secret, o Goddess.

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[49] *Ex conj.*, cf. textual notes.

[50] The text is corrupt here and I am unable to emend it, cf. textual notes.

[51] *Ex. conj.* This conjecture is very tentative and I have not included it in the edition, cf. textual notes.

[52] *Lit.* He will become a boon-giver completely, by / with Yoginīs (?) I think the idea is that the Yoginīs fulfil all his wishes, and consequently, he can fulfil anyone's wish. It is also possible that this line is a slightly awkward expression of the idea that the Yoginīs give him anything he wants (understanding *varadātā* in a passive sense in Aiśa).

Chapter 22 – The description of the circle of Yoginīs[1]

The Goddess spoke

1-2 I have heard the names and relations of the Heroes, o Great God. Now I would like to hear about the multitude of all Yoginīs, [their] characteristics, their secret skills[2] that lead to the fulfilment of all wishes, by the mere knowledge of which the practitioner attains success.

Bhairava spoke

3 Listen, o Goddess, to the highest secret, the ascertainment of <all>[3] Powers, [listen to the] way in which goddesses are established in the four eons.

4 If a practitioner is without this secret doctrine, the goddesses and the Yoginīs in particular will not bestow success on him.

5 Yoginīs are taught to be divided into two groups: those born in a lineage and deities. Those born in a lineage are taught to be human; listen to their family line. [These] Heroines are born in Brāhmaṇa, Kṣatriya, Vaiśya or Śūdra families [...]

The Goddess spoke [...]

<Bhairava spoke>[4] [...]

6 After the twenty-seventh year, they reach Final Release. Those born in another family are the 'Sisters', the Terrifying (*Rudra*) Mothers.

7 If one has excess moisture [in the body] or phlegm disorders[5], is afflicted by some mental or physical illness[6], they dry up the fat and flesh with a violent stroke of the foot[7].

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[1] This chapter has the above title in the colophons as *Yoginīcakranirṇaya.*

[2] I have translated *lakṣaṇam* and *nipuṇam* in the plural, understanding them to be collective singulars.

[3] *Ex. conj.*, cf. textual notes.

[4] The text seems lacunose here. Moreover, what follows must definitely belong to Bhairava's part, therefore I have supplied 'Bhairava spoke'. Cf. also textual notes.

[5] The first word of the text is slightly insecure here, cf. textual notes. The first two words seem to be synonymous, and probably refer to diseases caused by disorders of the phlegm (*kapha*, for which *kledana* is a synonym). *Kapha*-disorders are one of the three possible internal causes of diseases (the other two being *vāta*- or *pitta*-disorders). *Kapha* disorders are characterized by excess moisture in the body in general (one of them is also called *kleda*), and this may have been a wide-spread popular belief, not just a specialist's view (in the *Caraka-Saṃhitā* 1.20.18) The cure is described as 'drying-up' this excess moisture, in the following words (trsl. P. Sharma): When *kapha* is overcome, the disorders of *kapha* in the body get pacified like the crop plants of paddy, barley etc. drying up in absence of moisture when the obstructing ridge of the field is broken. (*... tatrâvajite śleṣmaṇy api śarīrântargatāḥ śleṣmavikārāḥ praśāntim āpadyante, yathā bhinne kedārasetau śāliyavaṣaṣṭikādīny anabhiṣyandyamānāny ambhasā praśoṣam āpadyante tadvad iti. Caraka-Saṃhitā* 1.20.19)

[6] I interpret *bhīte* to stand for a more general *ādhinā paripīḍite* next to *vyādhi*. It is a recognized twofold division of diseases: '[diseases] can have two locations: the mind and the body' (*dvividhaṃ caiṣāṃ adhiṣṭhānaṃ manaḥśarīraviśeṣāt Caraka-Saṃhitā* 1.20.2)

[7] This is meant to be a cure, cf. note 3. That some women can perform 'miracles' by kicking something may be regarded as a cliché, such as the belief that a beautiful woman makes the Aśoka-tree blossom by kicking it.

8 The Highest Mothers wander about changing their forms. They have been mentioned as Deities before, established in the World of Mothers[8].

9 They are praised by gods, Siddhas and by ascetic sages. [These goddesses] desirous of having offspring in this world are worshipped because of their power.[9]

10 They all <...>[10] love eating meat. They are established sitting on the aforesaid wheel in the Paryaṅka posture[11], their body covered with the loincloth of Yogīs. [This is] their appearance in the various aeons.[12]

11 The way to reach them (*adhvānaṃ*) is unchanging [in the various aeons][13]; their form [is achieved] by eating the *caru*.[14] This is [ultimate] success, this is the highest abode [final release], and this is why the *golaka* is revered.[15]

12 Some people in this world, desirous of having offspring from them, will reach the Realm of Flying and then Bhairava[ness] immediately.

13 Bhadrā, Gopati, Dāgī, Guhā, and the powerful (*balā*) Gopanakhā; Biḍālī, Kālarātrī, Bhaṭṭā and Nāgeśvarī –

14 These are the Yoginīs born in the Kṛta Aeon, worshipped by the gods. Even by [merely] remembering these goddesses, Heroes succeed, o Beautiful One.

15 Vāmā, Durgā, Śivā, Caṇḍā, Vāmanī, Harṣaṇā, Prabhā, Suparṇī and Bhakṣiṇī are the Mothers of lineages in the Treta Aeon.

16 These goddesses, o Goddess, bestow success upon practitioners who have transformed themselves into Bhairava through mantras.[16]

17 Velā, Kālā and Khañjā are my Yoginīs of the Dvāpara Aeon. If one recites the [appropriate] female mantras, these goddesses bestow success in [reaching] the Realm of Flying.

18-19 Now listen to who the goddesses really are in the Kali Aeon. Prabhā, Bhautā, Śāntā, Haraṇī, Bhāvanī, Harī, Bhānumatī, Śrībalā[17], Kapilaprabhā, Muktāvalī and Bhānumātā[18]

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[8] This may be a reference to the Mothers described in chapter 8.29 ff.

[9] The text is not certain here, especially the reference to their power is ambiguous. For a discussion of the various possible interpretations of the text according to the accepted reading, cf. textual notes.

[10] The lacunose passage here seems unemendable in the Sanskrit.

[11] This is a sitting posture of ascetics, identical with the Vīrāsana, 'sitting on the hams'.

[12] The sentence is tagged at the end of the line, and my interpretation of it is tentative. Verses 10-11 are odd and lacunose, and more words may be corrupt than I presume.

[13] This translation is tentative. The 'way' may refer to their position in the universe.

[14] The *caru*, which is normally an oblation of rice and barley boiled in milk or sprinkled with ghee, is the mixture of the sexual fluids with the addition of other impure substances, bodily products. The *golaka* in the next line is identical with this *caru* or *caruka*. However, the exact meaning of this line is unclear to me.

[15] On the *golaka* cf. the previous footnote.

[16] On the syntax of this line, which is not strictly followed in the translation, cf. textual notes.

[17] It is possible that Śrī and Balā are two goddesses, or that *śrī* is simply an epithet.

[18] I interpret *parā* to be an adjective, not a proper name here.

20 These are the Yoginīs known to bestow success proper to Heroes upon Heroes[19] in the Kali Aeon; all the Yoginīs and the [so-called] Young Girls are listed [here] in each lineage:[20]

21 Haritā, Gomukhā, Godhā, Dhātrī, and the powerful (*balā*) Vīranakhī – These will be the Young Girls of the lineage of the outcast (*caṇḍāla*) in the Kali Aeon.

22 Some goddesses are marked by names, some others are simply benevolent or malevolent. [They][21] will exist in the future and existed in the past – their number cannot be known.

23 Some men, who know fully / who invoke[22] (*°saṃbodhāt*) the circle of Mothers, and who have performed the purificatory rites and penance can attain the highest success.

24 [...][23]

25-26ab[24] In the air there is a lotus, which has the nature of Brahmā[25]: it has twelve [petals], and is placed on the top of a pike. It is wide as the sky, above the winds and the atmosphere, curbing the light of the sun and the beams of the moon.[26]

26cd-28 There are [goddesses] in the form of Female Powers(*śaktirūpā*), who govern the Rudras (*ekādaśādhikāriṇyaḥ*), established (*vyavasthitāḥ*) on this wheel in the air (*vyomaparvaṇi cakre*)[27]. In the first half of the day, for three hours, (*pūrvāhne praharāntare*) they have their hair released, they have four faces with three eyes. They are never tired of pleasure, with eyes open wide. They have four arms [each], and are kindly disposed, in the form of young girls, pleasing for the soul.

29-30ab At midday, they have another, extremely terrible form: it is frightening like the fire at the destruction of the world, and it increases the vigour of Rudra. [The sight of this form] is difficult to bear for gods as well as for demons or humans.

30cd-31 Their wheel, made of bones, is in the middle of an ocean of blood and it faces downwards. It has twelve [spokes], a nave, and is yellow, with an axis. The

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[19] The Sanskrit is also tautologous here.

[20] The text seems to have the names of these Young Girls only for the last, the Kali Aeon and not for the other three, and only those born in a Caṇḍāla family. The rest may have been omitted by the redactor of this version.

[21] A syllable has been lost in the text, but its lack does not seem to change the meaning substantially.

[22] The word *saṃbodhāt* seems slightly ambiguous here.

[23] Since the reconstruction of this line is very problematic, I cannot give an appropriate translation. The verse probably promises success after six months for those who recognize these Mothers.

[24] From this verse onwards, the text describes a circle in detail, instead of giving lists of names.

[25] I understand this mention of Brahmā to be a reference to the place of the lotus, i.e. that it is placed in the World of Brahmā (*brahmaloka*), but this interpretation is tentative.

[26] In the translation of the verses 25–28, I have divided the sentence into two parts to make it easier to read.

[27] My translation omits the problematic word, *parvaṇi*. I understand it to mean simply 'joint' denoting the nave of the wheel, the expression thus meaning 'on the wheel which has its joint / nave in the air', which denotes the same as 'on the wheel in the air'. I assume that the word *parvaṇi* functions as a filler. However, thr expression remains odd, and the above given interpretation somewhat forced.

colour of each [spoke] is bright red[28], the other [wheel of the mild forms] is made white.

32 Each of these goddesses is on a spoke of the wheel[29]. They laugh with a terrifying voice, their hair is released and they are naked.

33 Their upper garments and all the rest is stained with blood, the corners of their wide-opened eyes are red. Each of them have four faces and their teeth are completely black.

34 [These] Little Mothers keep gaping when blood is churned. Alternatively, they can be [visualised] each with a god as a husband in the form of a Rudra.

35 The terrible (*rudra*) Yoginīs [in this latter case] are sixfold and they are twelve including their Rudra-s.[30] The goddesses are in couples [with their respective Rudras] like Umāpati himself.[31]

36 In a white pot placed on the nave of the wheel, and filled with the Nectar of Immortality, they churn the Nectar, and then they drink it.

37 They play the most supreme mantra-game[32], reciting mantras while rolling with laughter. Each of them has eight arms and holds [various] implements[33].

38 At midday, they have a terrible form that frightens the bound soul. According to the *Siddhayogeśvarīmata*, they have a mixed form.[34]

39 This frightening [form of them / teaching] is not to be revealed to others if one wants to live long, and one should not tell it to a practitioner who is envious of those knowing the rules of this practice (*samayajñeṣu lolupāya*)[35]. It should not be given to others out of love or greed, nor for money or because of desire.

40 One should give this secret [doctrine] neither out of pride, nor for fame.[36] Only he who protects this [doctrine] will succeed, o Beautiful-Hipped One.

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28 I.e. the circumference, axis and the nave must be yellow, and the spokes are red.

29 Lit. 'on a joint of the wheel', probably denoting the place where the circumference of the wheel and the spokes join.

30 Cf. textual notes on the interpretation of the last compound, which is problematic.

31 This is probably an iconographic reference to the representation of Umā and Maheśvara as a couple, Umā sitting on Maheśvara's lap.

32 This translation is tentative, for the text is not secure here. I am not sure what the 'mantra-game' means in this context. Alternatively, reading N one may understand 'they play the highest game of intoxication'.

33 Or: they hold two weapons each, if we understand *āyudhe°* to be a dual. Cf. textual notes.

34 I.e. they are not frightening in the first half of the day.

35 Alternatively: 'one should not give it to someone who has [only] the Samaya initiation [understanding Samayajña to be a synonym for Samayin], or to an envious practitioner'. This is also possible, since our text does not make much distinction between the locative and the dative.

36 If we read N, which is not metrical, the text reads: 'It should not be given out of pride or for fame. A guru should bestow it [upon a practitioner]'.

Chapter 29 — Classification of Supernatural Powers, Tantras and Yoginīs[1]

1 Then the Goddess felt delighted and her hair stood on end all over her body. She was greatly surprised, standing in front of Śiva.
2 She put her hands together, fell prostrate again and again [and spoke]
'You have indicated in due course that the supernatural powers have a threefold nature.
3 Now, I am very curious, so tell me how one can achieve these powers according to the Doctrine of the Yoginīs.
4 What is the division of the Yoginīs, o Great Lord, by which the practitioner can recognize his sisters and elder females.
5 Tell me, o Lord bearing the Pināka bow, all the names and characteristics of Yoginīs.
Bhairava said:
6 Visualisation (1), worship (2), repetition of mantras (3), fire offerings (4), all of which have to be in rhythm with the breath (*śaktipūrvā*)[2] (5) these are the five things (*pañcadhā*) in the practice of attaining the power of a Goddess (*sādhanam*)[3] in all tantras, the practice which bestows supernatural powers, O Beloved One.
7 The male and female mantras, whose power has been obtained through the above practice (*sādhanārādhito*) in accordance with tantric prescriptions[4], will give one the desired fruition, O Glorious One.
8 The supernatural powers have a threefold division: high, low and middle. The high ones are the achievement of certain qualities such as being infinitely small etc. and the achievement of final release.
9-11 Going to the underworld, flying[5], disappearing, pill-magic[6] and the use of the magic wand and bowl[7] - these types of supernatural faculties are the middle ones in the tantra. Making kings one's servants, controlling and attracting people (*vaśyākarṣaṇam*),

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[1] This chapter is untitled in the manuscripts.
[2] As Prof. Sanderson has pointed out, *śaktipūrva* here means *śaktyodaya.* Another possibility is to understand that the transformation of one's body with the Alphabet Goddess is meant here by *śakti,* which indeed precedes the elements listed above.
[3] The Sādhana may be taken as the fifth member on the list, but this is unlikely, because it comprises visualisation and the other elements, as is clear from the previous chapters.
[4] I am not sure about the reconstruction of the text here (*tantrācārāvoridataḥ*), therefore my translation is provisional.
[5] Understanding the *pāda* to mean *pātālecaratvaṃ khecaratvaṃ ca.*
[6] 'Pill magic' (*gulikā- or guṭikā-siddhi)* means becoming invisible by keeping a certain, specially prepared pill in one's mouth. (*aṅkolatailasaṃsiktā vacā saptadināvadhi / trilauhaveṣṭitāṃ dhātuguṭikāṃ kārayec chubhām // adṛśyakāriṇī khyātā mukhasthā nātra saṃśayaḥ / Indrajālavidyāsaṃgraha* p.369) It may also be used to chase away birds from a field (*devadālīyasiddhyarthaṃ guṭikāṃ kārayed budhaḥ / kṣetramadhye tu nikṣipya sarvapakṣibhayaṃ bhavet Indrajālavidyāsaṃgraha* p.77) Cf. *Somaśambhupaddhati* III. notes to p. 45.
[7] I have not been able to find an description for the use of these tools.

the power of punishing and giving mercy (*nigrahānugrahāv*), gaining the fondness of all people - these and others are the low powers.

12 I have been asked by you and I have told you everything. Now listen to the most secret doctrine, the distinguishing marks of Yoginīs.

13 Their names [the names of six Yoginīs to be placed in the six corners of a diagam] are said to be the following: Viśvā, Viśveśvarī, Hāraudrī, Vīranāyikā, Ambā and Gurvī.

14 The supreme source of female mantras in the Doctrine of the Yoginīs [*Siddhayogeśvarīmata*] is called the Power of Rudra, the Alphabet Goddess [Mātṛkā], who [embodies] all [the letters] from a to kṣa[8].

15-16[9] From her (*asmāt*) have the most important [tantras] come down to us, through the mouths of Yoginīs [10]. They are the following: Vīra[11], Siddhasāra,[12] Pancāmṛta[13], Viśvādya,[14] Yoginījāla[15], Kāla,[16] Khecara, Sādhana, Savara,[17] Tilaka[18], Hṛdaya[19],

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[8] I interpret °*akṣakā* or °*akṣikā* in accordance with the popular etymomogy of *akṣa*° in the word *akṣamālā* (rosary); i.e. *akṣa* stands for 'from the letter A to Kṣa'.

[9] The titles mentioned here are listed and compared with other lists in Section 4 of the General Introduction.

[10] *Yoginīmukhāt* is in the singular, but I think it is meant in the plural, referring to a succession of Yoginīs (on the way in which the tantra has been handed down through Yoginīs, cf. Chapter 32) Another possible interpretation is that *yoginīmukhāt* here refers to Mātṛkā, i.e. the tantras have come down straight from her.

[11] It may be the same tantra mentioned in the TĀ under the names *Vīra*° or *Vīrāvalī*°or *Siddhavīrāvalī*°. It may also be identical with the *Sarvavīra*° listed in the *Jayadrathayāmala* as the first of the *śaktitantras* belonging to the Middle Current of the Vidyāpīṭha (173v-174r).

[12] A certain *Sāra-śāsana* or *-śāstra* is frequently quoted in the TĀ. The *Jayadrathayāmala* (183v) mentions a certain *Siddhasārārtha*, associated with the Mātṛbhedatantra of the Mudrāpīṭha division. However, the SYM also calls itself Sāra in 32.5c and from a comparison with the Vidyāpīṭha lists of the *Jayadrathayāmala* and the *Brahmayāmala* it can be concluded that this must be an alternative name of the SYM itself. See Secion 4 of the General Introduction.

[13] The *Pañcāmṛta* is mentioned in the list of the *Jayadrathayāmala* among other *śaktitantras* such as the *Sarvavīra*.

[14] The *Viśvādya* is another *śaktitantra* according to the *Jayadrathayāmala*, teaching a group of Yoginīs starting with Viśvā, cf. here verse 13. It is also mentioned in a quote of the *Śrīkaṇṭhīyasaṃhitā* by Jayaratha (TĀV II. p.42), where it is the eighth tantra in the Matāṣṭaka in the list of sixty-four Bhairava tantras.

[15] This title is mentioned in the list of the *Jayadrathayāmala* (175v-176r) under the name *Yoginījālaśambara* as a *śaktitantra*, and *Yoginī* in the *Brahmayāmala*.

[16] In the SYM as well as in the *Jayadrathayāmala* (179v), it is mentioned as *Kālākhya* (named Kāla). The latter includes it in the list of Anutantras associated with the *Brahmayāmala* (cf. below).

[17] I have not been able to identify these three titles in any list. The last two may refer to a single title, *Śabarasādhanam*.

[18] In the classification of the *Jayadrathayāmala*, there are three non-principal *Tilakatantras*, all in the *vidyāpīṭha*: one is associated with the *Yoginījālaśambara* (175v), another is associated with the *(mahā°)Sammohanatantra* (cf. below; *Jayadrathayāmala* 177v), and a third one is mentioned with the *Brahmayāmala*, as a *miśrasūtra* belonging to all the five currents (180r).

[19] The *Jayadrathayāmala* lists a *Hṛdbhedatantra* in the Mudrāpīṭha, but it is probably an entirely different text or reference. In the TĀ, Abhinavagupta refers to a certain *Hṛdayaśāstra* twice (3.69, 13.303) and Jayaratha mentions it in the 29th āhnika (p.3403) as *Hṛdayabhaṭṭāraka*, possibly meaning the lost *Trikahṛdaya*.

17 Vidyāpīṭha[20], Śiraccheda[21], Mahāsammohana[22], Nayottara, Mahāraudra[23], Rudrayāmala,
18 Brahmayāmala[24], Viṣṇuyāmala, Skandayāmala, Umāyāmala[25].
19 These and other tantras, divided into sixty-four different ones[26], have appeared in the Doctrine of the Yoginīs, O Goddess with Fierce Eyes.
20 I have not told this secret doctrine of the flying Yoginīs to anyone but you, O Queen of Gods, since I have been asked by you, O Beautiful-Eyed One. These general statements have been told in the Dvādaśāmṛta[27] [tantra].
21 Now I will tell you the characteristics desirable for everybody, by which a brother or a sister can be recognized, no doubt.

(i)

22-23 She whose face is perfectly round, who has beard on her face, has elongated eyebrows and beautiful eyes, who likes white clothes, is mild-tempered, calm and says the truth, and who always likes the sound of recited prayers is called 'Brāhmaṇī'.
24 One should show her the Lotus sign, and then a sign pointing upwards[28]. The reply to this should be [the showing of] the Leather and the Bowl signs.
25 A lotus should be written on the house [of the practitioners] for these Yoginīs born in the family of Brāhmaṇī, O Fair-Faced One, on the tenth day of the lunar fortnight and on the days of the four changes of the moon.

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[20] This may refer to the whole great division of tantras called The Seat of Female Mantras (*vidyāpīṭha*), or it may stand for the *Vidyābhedatantra* (perhaps corrupted / paraphrased here to °*pīṭha* ?) listed just before the *Śiraccheda* (as here) in the *Jayadrathayāmala* (176rv)
[21] *Śiraccheda* is a Vāmatantra title. For a discussion of its relation to the *Jayadrathayāmala* cf. Section 4 of the General Introduction. It is also mentioned as the last *śikhātantra* in the list of 64 Bhairavatantras in the *Śrīkaṇṭhasaṃhitā*, quoted by Jayaratha in the TĀV (II. p.43)
[22] The *(Mahā°)Sammohanatantra* is listed by the *Jayadrathayāmala* as a tantra of the Left Current (173v, 177r). It is there in the list of the 64 Bhairava tantras quoted by Jayaratha (as the fourth *śikhātantra*, TĀV II. p.43), and on the list of the *Brahmayāmala*.
[23] *Naya* in the form *Nayottara* and the *Mahāraudra* are listed among the tantras of the Left Current in the Vidyāpīṭha in the *Jayadrathayāmala* (173v, 178r)
[24] It is probably identical with the *Picumata / Brahmayāmala* NAK MS No. 3.370. quoted on various occasions in the TĀ. In the *Jayadrathayāmala* (179v), it is the root of all Yāmalatantras (Right Current).
[25] Most of these °*yāmalatantras* have been referred to at various places by Jayaratha in the TĀV, except the *Skanda°* and *Umā°*. All of the five Yāmalas mentioned here are in the list of the five Yāmala root text in the *Jayadrathayāmala* (174r), and four (excluding Umā°) in the *Brahmayāmala*.
[26] The TĀV (quoting the *Śrīkaṇṭhī*, II. pp.41-43) as well as the *Jayadrathayāmala* (185r) gives a list of 64 Bhairavatantras, which correspond in many details (cf. Dyczkowski pp. 121-123). The SYM seems to have still another list in mind, which should include the above tantras, unless the *ādya* in the compound means that the tantras listed and others are there *in addition to* the 64 Bhairava tantras.
[27] Or: 'these twelve lines have been told in the *Amṛta[tantra]*– possibly referring to the *Pañcāmṛta* mentioned above.
[28] It is possible that the *Abhidhānottara* has preserved the original reading here, in which case the second sign is not 'pointing upwards', but the so-called 'tortoise sign'.

26 Then she will be available for the terrible practitioners of the Brahmā family, no doubt. If one performs what has been prescribed for only a month, she will fulfil all one's desires.

(ii)

27 [The next type] has a prominent under-lip, large eyes with reddish-yellowish colour. She is wealthy, auspicious, rich, beautiful and smells of sandalwood.

28 She is tall and has long teeth, she likes clothes of variegated colours. She has three lines on her forehead, reaching up to her hairline.[29]

29 She laughs and rejoices, staying in celibacy. She always takes pleasure in hearing stories about people who died on the battlefield.

30 If one sees such a woman, one should show the Trident sign, and then the Bow sign with the left foot bent.

31-32 To this they will reply with turning to the left. [Her auspicious days are] the fourth, fifth, nineth and eleventh days of the lunar fortnight, also the fouteenth day in both halves of the lunar month[30], the day of the new moon and the full moon day. They belong to the family of Māheśvarī, rejoicing in the visualisation of Śiva.

33 They fulfil the wishes of practitioners and bestow all fruitions. To fulfil all desires, they [...][31] .

(iii)

34 [The next one] has dimples on the cheek, she is reddish-yellow and has greenish yellow eyes.

35 Her straight hair is put in a turban on the head and a single line is seen on her forehead.

36 Her neck is long, her limbs are long and she has red hair. She is always happy in red, yellow or dark blue clothes.

37 She laughs and rejoices and then suddenly gets angry. This kind of woman is usually fickle-minded and gets excited in quarrels.

38 Seeing this sort of woman, one should show her the Spear sign and then the Bell sign as the second, carefully.

39 To this, she should reply with turning to the left. The sixth day of the lunar fortnight and the days of the four changes of the moon are hers, who is born in the family of Kaumārī.

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[29] Explanation of this sentence has been provided by Prof. Sanderson. The three lines are probably in the form of a trident (*triśūla*) and this is why it is regarded as auspicious.
[30] This comes after the mention of the new moon day, but must refer to the numbered days before.
[31] There is a lacuna here. The text probably said something about their bestowing some power.

40 She comes from the family of Kārttikeya, has the six [characteristic] faults[32], bestows supernatural powers, and if she is satisfied (*tuṣṭā*), she gives you the teaching that leads to the fulfilment of all desires.

(iv)

41 [The next type has] her breasts hanging down, she has beautiful legs and forehead and speaks nicely. She is black, dark-blue or black as beans.

42 She is short, dwarfish and her legs are thick. She is always wearing yellow clothes and has the habit of letting the edge [of her clothes] hang down from her shoulders and her neck.[33]

43 If one sees such a woman, one should show her the Conch-shell sign and then the Wheel sign as the second.

44 Then she will reply with turning to the left. On the twelfth day of the lunar fortnight and on the four days of the changes of the moon, a wheel should be written for them on the house [of the practitioner].

45-46ab These are the characteristics of the Vaiṣṇavī Yoginīs. From Vaiṣṇavī Yoginīs comes the fulfilment of all desires to the devoted practitioner according to the Doctrine of the Yoginīs.

(v)

46cd-47 [The following Yoginīs] are always to be recognized by practitioners who want to achieve the ability to fly in the air. [This last type is] hairy on all her limbs. Her eyes are yellowish black and she has a terrible and dreadful form. She is frightening and her teeth are big.

48 She has a prominent lower lip, her skin is black, she has hog-eyes and her nose is crooked. She is skillful in dancing and in music, she has the colour of the dark clouds, she behaves in a very threatening way [but] with great dignity[34].

49 When seeing such a woman, one should show her the Fang sign and then the Stick sign without hesitation.

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[32] These six faults are probably the six passions [*ṣaṭkam*], i.e. love (of sensual enjoyments) [*kāma*], intoxication [*mada*], vanity/ jealousy [*māna*], avarice [*lobha*], exultation [*harṣa*] and anger [*ruṣā*].

[33] Although the adjective ending with °*avalambinī* seems to refer grammatically to the woman herself, it often happens in descriptions that the subject changes from the person to the attribute in question. Cf. Chapter 12.6, where the description of Parā changes suddenly – in one verse – to the description of her garland, without any indication of the change of subject. It is also possible that *avalambinī* is used in the transitive sense (making something hang down). Alternatively, one may emend the text according to the Buddhist version, cf. textual notes.

[34] I have attempted to translate both senses of *dyutiḥ*.

50 ....[35] [she] fulfils the desires of the practitioner. She leads one to unity with Śiva at the end of aeons, she is [like] the destroyer of [the sacrifice of] Dakṣa.
51 The sign she gives is turning to the left, no doubt. These women are always to be distinguished, they amuse themselves playing in this world.

[35] There is a lacuna here, but if my conjecture is right (cf. notes), then what is missing is 'she belongs to the family of Yāmyā' or similar. Cf. also Supplement to Appendix 3.

Chapter 30 — The special Yoginī and the mantras of the Mothers[1]

Bhairava spoke

1 Now I will describe you a special Yoginī, who bestows success. Her eyes are wide open, rolling around and her tawny hair stands on end in a frightening way (*piṅgalogrordhvakeśinī*).[2]

2 She has a beautiful body, her teeth are [white] like the moonlight and she is sweet-smiling. She who looks like this is known to be the Queen of All Gods.

3 If the wise one [the practitioner] sees her, he should immediately show her a sign: he should touch the tips of [her][3] feet with his two hands.

4 Touching [his][4] head, she should declare [him] the Great Yogī. Then, from 'conversing', she should bestow the 'perfect substance'.[5]

5 aṃ āṃ iṃ īṃ uṃ ūṃ ṛṃ ṝṃ ḷṃ ḹṃ eṃ aiṃ oṃ auṃ aṃ aḥṃ ; kaṃ khaṃ gaṃ ghaṃ ṅaṃ; caṃ chaṃ jaṃ jhaṃ ñaṃ ; ṭaṃ ṭhaṃ ḍaṃ ḍhaṃ ṇaṃ ; taṃ thaṃ daṃ dhaṃ naṃ ; paṃ phaṃ baṃ bhaṃ maḥ [These are the 'seeds' of the mantras to evoke the worldly mothers.]

[.....][6]

6 Then [to produce the mantras for the Mothers of this world] one should divide these one by one, in order, according to the division of twelve letters[7]. The [mantras of the] Mothers of this world are known to begin with oṁ and end with *namaḥ* [obeisance].

7 Whichever piece among these [mantra seeds] the hero [the practitioner] prefers, he surely succeeds with the mantra [of that bit].

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1 This is an untitled chapter in the manuscripts.
2 *Ex conj.*
3 The text does not say whose feet are meant here, but I understand the sign to be a gesture of respect: touching the feet of the respected person, the Yoginī.
4 Again, the text does not tell us whose head she touches. However, this would be a natural reaction to the practitioner's gesture of feet-touching: the Yoginī touches his bowed-down head, and by this gesture accepts him, declares him to be a practitioner of this system.
5 Conversing means sexual intercourse and the perfect substance is the mingled sexual fluids.
6 There is a corruption here in the text, and possibly also some omission.
7 I propose that *dvādaśākṣarabheda* means the process by which one 'cuts up' the *sabinduvarṇamālā* into bits of *akṣaras*, after which *oṃ* is placed at the beginning of each and *namaḥ* at the end. The *mālā* consists of 41 letters, and if one cuts them at each twelfth letter, always going back to the beginning (so going round the actual *mālā*), finally the *mālā* dissolves into its 41 elements (since the number of *varṇas*, 41, is a prime number). However, this interpretation is a tentative one, and I have not found a similar explanation elsewhere.

Chapter 31 — The letters of the wheel diagram and the awakening of the mantras[1]

The Goddess spoke

1 O Lord, even now, I do not understand the placement of the sixteen letters on the centre of the wheel[2] [diagram] in its essence, O Ruler of the Gods.

2 Then [when hearing this] the God of Gods, who carries a trident, burst out in loud laughter. All the three worlds were shaken and the Earth trembled.

The Goddess spoke

3 Why do you laugh, o God, who have a head-ornament with the mark of the moon[3]. My heart has been filled with this laughter, o Śaṅkara.

Bhairava spoke

4 Well done that you urge me [to anwer]; I have burst out in this terrible laughter for [the following] reason, O Beloved of Bhairava.

5 Listen now carefully to what I will tell you briefly, O My Beloved, to how things are accomplished by these sixteen elements of the whole teaching of Bhairava (*bhairavasya tu / srotasya tu samagrasya*), which comprises lacs of verses.

6-7 I am present everywhere in this world, playing with the sixteen elements, O Ruler of the Gods. One should place the Soul (*haṃsaṃ*),[4] the ruler [of these elements] on the nave of the wheel [diagram], O Goddess. It begins with 'oṁ', ends in 'namaḥ', and it is accompanied by the sixteen vowels. Then one should place the sixteen elements [vowels] on the petals[5] [of the lotus / wheel]., O Goddess

8 [The sixteen elements are the following:] haṃ hāṃ hiṃ hīṃ huṃ hūṃ hṛṃ hṝṃ hḷṃ hḹṃ heṃ haiṃ hoṃ hauṃ haṃ [for haṃṃ] haḥṃ.

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[1] This chapter has no title in the manuscripts.

[2] The wheel in question is probably a diagram in form of a wheel, used for the extraction of mantras. The letters are in fact placed in a circle, as if on the petals of a lotus in addition to the centre. Cf. verses 6-7.

[3] The vocative is important here: the mention of the moon on Bhairava's forehead echoes the wheel with the sixteen elements: both the moon and the wheel have sixteen *kalās*.

[4] I understand that the mantra letter of the Soul (=Jīva: saḥ) is meant here. The word may also denote Śiva / Bhairava.

[5] The terminology to describe the circle of deities alternates between taking them to be on a wheel (*cakra*) and on a lotus. Thus the petals can equally mean the spokes of the wheel.

9-10 The reason why I laughed is the following, O Ruler of the Gods. Whenever one remembers this laughter, it awakes the [otherwise sleeping] mantras[6], O the Goddess of Gods, Glorious One. This laughter is known [....] [7]

11 However, those who are masters of the letters [only], O Goddess, do not know that [this laughter] reaches everywhere, O Great Goddess, having no letter [of its own], yet embodied in letters.

12 It is the basis of all primary elements, of organs of sensation and of all strands of material existence, it is [...][8] praised in all the tantras [both] as the recipient and as what is to be the received.

13 Now I have told you the whole truth briefly, known in altogether 1,300 [verses] as the Tantra of the Yoginīs [Siddhayogeśvarītantra], secret and the highest than the highest [teaching].

---

[6] On the sleeping state of a mantra in other tantras cf. eg. *Rudrayāmala*: If the mantra sleeps, the recitation is fruitless. (*svāpakāle tu mantrasya japo na phalapradaḥ* [*na* perhaps should be corrected to *naiva*]) quoted by Padoux (1987 : 124). As Padoux observes reading the commentary on the *Śāradātilaka*, the awakening seems to be important in case of optional rituals (*kāmya*), to achieve supernatural powers etc; for liberation (*muktyartham*), the mantras always seem to be awake.

[7] If my conjecture for the missing half-verse is right (cf. textual notes) the sentence is as follows: 'This laughter is known to be produced in cases when one attains [the power of] the heavenly mothers.'

[8] If my conjecture is right (cf. textual notes), the translation of the missing passage is the following: 'it is the cause of everything that is enjoyed and everything that enjoys'.

Chapter 32 — How this tantra has been handed down and how it is to be protected[1]

Bhairava spoke

1-2ab This secret mantra [of this tantra][2] destroys all sins either by recitation with the syllable 'oṁ'[3], O Goddess, or by performing what has been taught, by concentration [on the mantra], by writing it down, or by reciting it mentally, O Glorious One.

2cd-3 Even people who have committed horrible crimes such as killing a Brahmin, or who have turned against their parents, or even those who lead a life against social norms become heroes according to this doctrine, how much more those who are practitioners [without these sins]?

4 The Tantra of the Yoginīs (*Siddhayogeśvarītantram*) bestows grace upon everyone, therefore, this tantra is greatly revered [even] by the Power of Rudra[4], O Goddess.

5 The Tantra of the Yoginīs (*Siddhayogeśvaraṃ tantraṃ*) belongs to the group of female mantras[5]. It has been told to you as the Sāra[6], it is praised by all the heroes.

6 There is no other knowledge comparable to this, there is no success comparable to this. [This] tantra of the Autonomous Bhairava[7] has been obtained [first] from Bhairava [himself] by Bhairavī.

7 From her, Garuḍa received it, and then from him, Śukra. From Śukra, the powderized Kaca obtained it[8], then [...][9].

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[1] This chapter has no title in the manuscripts.

[2] From what follows, it seems that in this chapter, mantra and tantra are used as synonyms; after all, the tantra itself is the teaching of mantras (*mantraśāstra*). In the legendary story of how the text has been handed down (verses 6ff.), it is apparently identified with mantra or mantras mentioned in epic (*paurāṇika*) stories.

[3] *Adhyayana* can mean *praṇavajapa*, which meaning is confirmed by the first member of the compound. Since the passage is about the effect of the mantra or mantras in the SYM, I understand the compound to mean "reciting [a mantra] with oṁ", and not simply "the recitation of oṁ".

[4] This is the natural translation, but the fact that the Power of Rudra worships the text seems somewhat odd. Perhaps we are to understand that the text is worshipped *as* Rudraśakti, i.e. as an embodiment of the Power of Rudra.

[5] *Vidyāpīṭhaṃ* can be a technical term here, the sentence thus meaning that the Siddhayogeśvarītantra belongs to the teachings called 'the seat of the female mantras'. On the *vidyāpīṭha* cf. Sanderson (1988 : 138ff).

[6] Or: 'it has been told in a compendious form', which may refer to the fact that we have the shorter recension of the text. However, Sāra is probably meant here as the alternative name of our text, cf. 29.15c and Section 4 of the General Introduction.

[7] I think it simply means that this tantra is classified as a Bhairavatantra and is related to the *Svacchandabhairava(tantra)*, cf. Sanderson (1988:137 ff). The mention of the *Svacchandabhairava* – possibly as a title – is important for the relative dating of our text. The subject may be the *Svacchandabhairava* itself, in which case the SYM derives itself directly from it, perhaps as a later, Yoginī-transmitted version of it.

[8] This refers to the strory of Śukra and Kaca. Śukra, the preceptor of the demons, possessed a secret mantra (Mṛtasañjīvanī), with which he could revive demons killed in the battle against the gods.The gods dispatched Kaca to obtain the mantra from Śukra, who was killed by the demons twice lest he should succeed. However, he was restored to life by Śukra each time, on the request of his daughter, who had fallen in love with Kaca. For the third time, however, the demons burnt Kaca's body and

8-9 From him, Rāma got it and he has revealed it to the people of this world. If one listens to it, reads it, or performs the visualisation, he becomes a Master of Yoga, empowered by the energy of Rudra. [Thus] he will become the receptacle of the primary elements, of the organs of senses and of the qualities, he will be omniscient, and will succeed.

10 Therefore, [this] tantra is not to be given to anybody who does not proceed in the proper manner – this is the order of the great-souled Lord Bhairava.

11 It should not be revealed even if one has to abandon one's possessions or life for [protecting] it. A guru should give it [only] to someone who is [...][10] the Power of Rudra.

12 It has left the city of Ayodhyā [after Rāma proclaimed it] and has been spread orally, by the succession of gurus. First, it was protected by the god [Bhairava himself], then it was even more protected by the Goddess.

13 [This tantra of the] Autonomous [Bhairava] was protected by the sages[11], then Rāma protected it always[12]. Then it has become even more protected by Yoginīs and gurus. If it is protected, then [and only then] there is supernatural power; therefore, it has been made very secret.[13]

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mixed his ashes in Śukra's wine. Again, at the request of his daughter, Śukra performed the secret charm and, to his surprise, heard the voice of Kaca coming from his belly. To save his own life, he taught the mantra to Kaca. Then Kaca came out, ripping Śukra's belly open, and with the help of the mantra, managed to restore Śukra to life. Cf. *Mahābhārata. Ādiparvan 70.* (in the Southern recension, summarized in Mani 1975[1]: 362)

[9] The text has a lacuna here. It is possible that Rāvaṇa obtained the text, cf. the Āyātikrama in *Tantrāloka* 36.6ff.

[10] A small portion of the text is missing, but the meaning is probably 'to someone who is possessed by the Power of Rudra'. It is also possible that the guru should be possessed.

[11] Depending on how the text is reconstructed (cf. textual notes), the translation may be 'it was protected by sages willingly' or 'it was protected by autonomous sages' (the latter being very unlikely).

[12] I understand *kṛtam* to be a filler, meaning *guptam*.

[13] Interpretation of the last sentence is by Dr Isaacson.

Appendices

devy uvāca
– – – – – – – – – – – – – – – – –
– – – – – – – – siddhayogakaraṃ nṛṇām ||1||
bhairava uvāca
– – – kārya vidhau devi – – – – – – – te
– – – – – – – – – – – – – – – – – ||2||
– – – – – – – – – – – raṇādi – – te
kuṇḍe kuryād dhastamātran tu – – – – – – – – ||3||
– – – – – – – – – – – – – – – – naiḥ
– – – – – – – – – – – – – – – – – ||4||
– – dagnisamā – – – – – – – – – –
– – – – – – – – – – – – – – – – – – ||5||
– – – – – – – – – viyāṃgenaiva – –
– – māvikṛtaṃ karma pūrvaṃ asmin kṛtaṃ – – – ||6||
– – – – – – – – – – – – – niḥkṣipet
– – – – – – – – acchidrakaraṇāparāḥ ||7||
tato – – yogavidhinā devatā saṃprapūjayet
– – – – – – – – – – – – – – – – – ||8||
– – – – – – – – – – – – – – – – –
– – – – – – – – – – – – – – – parām ||9||
vidyāṅgair lo – – – – – – – – – – – –
– – – – – – – – – – – – – varānane ||10||
– – – – – – – – – – – – – – – –
– – – – – – ñcaiva dhūpañ ca sumanoharam ||11||
– – – – – – – – – – – – – – – rabhet
– – – – – – ścaiva – – – – – – – – – ||12||
– – – – – – – – – – – – – – – –
bilvair vā kamalair vāpi – – – – – – – – – ||13||
– – – – palāsānāṃ dūrvāyāmaṃkurais tathā
– – – – – – – – – – – – – – – – – ||14||
– – – – – – – – – – – – – dviguṇamiyate
[tṛguṇaṃ padmaviśvābhyāṃ tilair homaṃ caturguṇam]||15||
ṣaḍguṇaṃ tu tathānyeṣāṃ [mahaphalgusamaṃ purāḥ]
[chāgamāṃsaṃ nṛmāṃsaṃ ca yoginīpadadāyikam]||16||
parāpa[raṃ labhet khaḍgaṃ] nīlajīmūtasannibham
[gulikā rocanāṃ caiva pāduke daṇḍam eva ca]||17||
añjanaṃ [haritālaṃ ca tathānye ca manacchilāḥ]

Up to 15b D is the only testimony. From the last two syllables of 15b N's more complete version is retained in the main text. From 15cd, passages for which D's testimony is missing are between square brackets.

15*b* yate N : – – D 16*a* ṣaḍguṇaṃ tu N : lakṣaṇaṃ te D 17*a* parāpa˚ N : padmapa˚ D

śūlaṃ [cakraṃ gadā] caiva paṭṭiśaṃ [musalaṃ dhanu]||18||
siddhadravyā[ny aśeṣāṇi] yoginīpadam eva ca
bilvair ājyam avāpnoti [cakravartitvam ambujāḥ]||19||
[tailair vaśaṃ jagat kuryāt priyaṃgu pri]yatāṃ nayet
[navai ratraur palāsānāṃ durvvāyāt mudgarais tathā]||20||
[kṣidraṃ nāsā jāgrat mṛtyu kṣudrayonigatās tathā]
[granthikāryaṃ samāsena mayā te sa]mudāhṛtam
siddhidaṃ paramaṃ hy etan na deyam yasya kasyacit ||21||

18c caiva N : naiva D

(95r4) siddhayogeśvarīmate caturviṃśatisāhasre bījabhede prāyaścittaṃ likhya(5)te

sarve śudhyanti deveśi bhagnaliṅgī na śudhyati
liṅgaṃ tu dvividhaṃ proktaṃ sthāvaraṃ jaṅgamaṃ tathā ||1||
āśraye sthāvaraṃ vidyād yatine <'>pi ca (95v1) jaṅgamam
dvayaṃ bhittvā na śudhyeta strīṇāṃ vai nigraheṣv api ||2||
naṣṭabhraṣṭavapuḥ kṣipram pramādāt tu viyogataḥ
prāyaścittaṃ smṛtaṃ lakṣaṃ punaḥ syān mantraro(2)paṇam ||3||
calaliṅgaṃ yadā devi patitaṃ ca pratiṣṭhitam
śataṃ aṣṭottaraṃ hutvā japaṃ kuryāc caturguṇam ||4||
pañcadhā hastabhraṣṭe tu hate vai (3) ṣaḍguṇaṃ japet
evaṃ jñātvā tu mantrajñaḥ prāyaścittaṃ tu kārayet ||5||
uktaṃ ca bījabhede tu akāmāt kāmato <'>pi vā
gurudattaṃ sva(4)to vāpi prāyaścittaṃ cared budhaḥ ||6||
apāstāvaraṇaiḥ sārdhaṃ saṃparkāl lākṣiko japaḥ
uktācāravilome tu pañcasāhasriko (5) japaḥ ||7||
pramādād yoṣitaṃ hatvā atīvāpy aparādhinīm
pañcadhā lakṣajāpena lakṣahomena vā śuciḥ ||8||
samayī sādhako vā(6)pi pramādād yadi ghātitaḥ
japtvā daśaguṇaṃ lakṣaṃ lakṣaṃ hutvā viśudhyati ||9||
kāmataḥ koṭijāpena lakṣaiś ca daśabhir hutaiḥ
viśudhyaty anu(96r1)tāpena kapālavratasevanāt ||10||
hatvā ca gām pramādena prāyaścittaṃ samācaret
ekāntaropavāsaś ca triṣkālaṃ snānaśīlatā ||11||
trisandhya(2)ṃ tu japaḥ kāryas tv aṣṭottaraśataṃ kramāt
ṣaṇmāsaṃ tu vrate sthitvā vratino bhojayet tataḥ
kāmato vinihatyātha prāyaścittaṃ na vidyate ||12||
ko(3)śānāṃ vikrayaṃ kṛtvā śāstrapratimayor api
lakṣeṇa śudhyate devi punardīkṣāṃ tathaiva ca ||13||
vivastrāṃ vanitāṃ dṛṣṭvā pramādāt pra(4)kaṭastanīm
saptadhāvartayed devi viśudhyeta na saṃśayaḥ ||14||
||iti siddhayogeśvarīmate catu<r>viṃśatisāhasre bīja(5)bhede
prāyaścittapaṭalaṃ samāptam ||

||atha bhairavaśrotasi siddhayogeśvarīmate cūḍāmaṇitantre uttarottare prāyaścittaṃ likhyate ||15||

(6)devy uvāca
prāyaścittaṃ mahādeva mūlatantre tu sūcitam
samayān lopayed yas tu jñātvā śāstrārthasaṃtatim ||16||

1a śudhyanti *em.*: śucyenti 2c śudhyeta PC : śudhyata AC 3a ˚vapuḥ PC : ˚vapu AC 4b pratiṣṭhitam *corr.*: *s*pratiṣṭhitam 6b akāmāt PC : ākāmāt AC 7c ˚jāpena PC : ˚jāpona AC 15 *prose* uttarottare PC : uttare AC

samayī putrako vātha sā(96v1)dhakācāryayor api
karmaṇā yena deveśa prāyaścittī bhaven naraḥ
śudhyate karmaṇā kena tat kathaṃ vada bhairava ||17||
bhairava uvāca
mūlatantre mayā devi (2) sūcitaḥ kathito na hi
kalpākhye tu mahātantre prāyaścittasya nirṇayaḥ ||18||
kathyate sa samāsena prāṇināṃ hitakāmyayā
nirmā(3)lyaśaṃkaro homo jāyate kasyacid yadi ||19||
sahasraṃ tu trisandhyāyāṃ yāvatsaptadināvadhim
āvarttanād viśudhyeta samayākhyā (4) tu vidyayā ||20||
kāmān nirmālyabhakṣī ca dinārdhaṃ dinaṃ eva vā
ṣaṇmāsāc chudyate tasyā japamānas trisandhiṣu ||21||
akāmāt kā(5)mato vāpi nirmālyasya ca śaṃkaram
varjayet taṃ prayatnena yadicchet siddhim ātmanaḥ ||22||
bhakṣayed bhairave liṅge cale vāpi sthire <'>pi vā
sva(97r1)mantreṇa tu saṃsiddhe anyathā śaṃkaro bhavet ||23||
yāgakāle mahādevi vīrasaṃghasya krīḍane
na bhavec chaṅkaras tatra yo vā mantraḥ prapūjyate ||24||
a(2)kāmāt kāmato vātha gurvājñāṃ laṅghanena tu
durmatiḥ sa durātmā tu prāyaścittasya bhājanaḥ ||25||
na ca siddhir bhavet tasya iha loke pa(3)ratra ca
prāyaścittam tadā tatra kartavyaṃ niyamena tu ||26||
ṣaṇmāsena viśudhyeta trisandhyaṃ japasevanāt
saṃkhyayā rahito de(4)vi vidhiḥ sarveṣu coditaḥ ||27||
laṅghanād gurupatnīṃ tu duhitrīṃ bhaginīṃ tathā
prāyaścittaṃ na tatrāsti kalpakoṭiśatair api ||28||
(5)adhikṣepaṃ dadet tasya ācāryasya manoyame
abdam ekaṃ vrate sthitvā niyamāj japasevanāt ||29||
śuddhakāyo bhavet tena anyathā narakaṃ vrajet
tu(97v1)ṣṭena guruṇā devi siddhis tasya bhaved dhruvam
tuṣyanti devatāḥ sarvāḥ sampradāyaṃ ca vindati ||30||
akṛtvā vā kathaṃ tasye samayācāralopake
<.........>
e(2)vaṃ jñātvā tu medhāvī guror ājñāṃ tu pālayet ||31||
vivastrāṃ vanitāṃ dṛṣṭvā pramādāt prakaṭastanīm
saptadhāvarttayed devi śudhyate nātra (3) saṃśayaḥ ||32||
paśukrīḍāṃ yadā paśyed akāmāc ca śataṃ japet
māṃsādibhakṣaṇe devi niṣidhānāṃ purāgame ||33||
samaye caiva mā(4)rge tu anuṣṭhānaparāyaṇaḥ
saptadhāvarttanāt kāmād akāmād ardhataḥ śuciḥ ||34||

19d jāyate *corr.*: jjāyate 23a bhairave PC : bherave AC 23d bhavet *em.*: bhavat 28c na *em.*: nu 29a ācāryasya PC²: *om.* AC 31a vā PC¹: . AC 31f ājñām *corr.*: āñjñān 32b pramādāt prakaṭasatanīm *em.*: prādāt prakastanīm 32c varttayed *corr.*: vattayed 34d akāmād *em.*: akād

viruddhaṃ vadate kaścit kruddhaḥ samayibhiḥ saha
sa(5)ptasaṃkhyākrameṇaiva trisandhyaṃ japasevanāt ||35||
kruddhas tu putrakaiḥ sārdhaṃ viruddham vadate yadi
dinadvayaṃ trisandhyaṃ ca japet tat saptasaṃkhya(98r1)yā ||36||
ācāryaiḥ saha yat kiṃcid vadate vāgvirūpakam
adhikṣepaṃ maheśāni vācayā manasāpi vā ||37||
ayutaikaṃ vrate sthitvā japtvā caiva viśu(2)dhyati
punaḥ kṣamāpayet taṃ tu anyathā naiva śudhyati ||38||
sādhakaiḥ saha deveśi kruddhacittas tu mandadhīḥ
dviśatena viśudhyeta nityā(3)nusthānatatparaḥ ||39||
strīṇām athādhikṣepaṃ ca proḍhām bālāṃ ca kanyakām
dinam ekaṃ trisandhyāyāṃ śatam aṣṭottaraṃ japet
eṣa eva vi(4)dhir devi sādhakācāryayor api ||40||
śāstram anekadhā devi pañcaśrotātmakaṃ tathā
gāruḍaṃ bhūtatantraṃ tu siddhāntaṃ vāmadakṣiṇam ||41||
śā(5)strād vinirgatā mantrās tarkavyākaraṇādayaḥ
itihāsapurāṇāni bhārataṃ ca bhaviṣyati
śivavaktrāmbujād gīrṇaṃ sarvaṃ vai śāstrasā(98v1)garam ||42||
śāstrāṇāṃ dūṣaṇe devi pañcaśrotrātmake tathā
samayī dūṣaṇe caiva śataṃ aṣṭottaraṃ japet ||43||
akāmād ghātayet kaṃś cic chaivaṃ vaimalapañca(2)kam
daśalakṣaṃ japen mantrī niyamastho vrate sthitaḥ
ghātayet kāmato devi prāyaścittaṃ na vidyate ||44||
ardhāt tadardhajāpyena saṃyogāc chaṅka(3)re tathā
prahārāc ca japet pañca raktād raktapradarśane ||45||
hastamātrāc cyute liṅge ayutaikena śudhyati
vṛddhisaṃkhyākrameṇaiva pari(4)māṇaṃ japasya tu ||46||
trisandhyaṃ tu japaḥ kāryo dinavṛddhikrameṇa tu
māsam ekaṃ vrate sthitvā vratino bhojayet tataḥ ||47||
āhnike tu śa(5)taikena sandhyālope tathaiva ca
brāhmaṇaṃ ghātayet kāmād ayutārdhena śudhyati ||48||
śūdre tathārdhataḥ khyātaṃ dviguṇaṃ bauddhanagnake
akāmāt (99r1) kāmato devi śuddhir evaṃ vidhīyate ||49||
striyaṃ ca ghātayet kaṃcid akāmāt paramesvari
daśalakṣaṃ japed ghoraṃ kathitaṃ tava sundari
ghātayet kā(2)mato vāpi prāyaścittaṃ na vidyate ||50||

iti bhairavaśrotasi siddhayogeśvarīmate sārdhatrisāhasrike
cūḍāmaṇitantre uttarotta(3)re jñānādhikāre bhairavodyāne
prāyaścittapaṭalaṃ samāptaṃ iti

39d °ṣṭhāna° em.: °ṣṭhā° 40d śatam PC²: tam AC 40f sādhakā° PC²: sākā° AC 41a anekadhā PC²: aneka AC 42a mantrās PC²: mantras AC 42d ca bha° PC²: cakabha° AC 42e °jād em.: °jāṅ 42f °sāgaram PC : °sāgāraṃ AC 45b chaṅkare PC²: chaṃre AC

atha siddhayogeśvarīmate caturviṃśatisāhasre tri(4)kasārottare prāyaścittam likhyate

abhakṣabhakṣaṇam kṛtvāpeyāpeyaṃ tathaiva ca
maithunaṃ caikajāpena agamyāgamanaṃ dvi(5)bhiḥ ||51||
mlecchādisparśane devi trijaptena tu mucyate
govadhyāṃ brahmahatyāṃ ca sāhasreṇaiva śodhayet ||52||
strīhatyām ayutenaiva liṅgabhede tathaiva ca
(99v1) sandhyālope kṛte caiva śatam aṣṭottaraṃ japet ||53||
sahasraiḥ pañcabhir devi devadravyaṃ viśodhayet
sarvaprāṇivadhaṃ kṛtvā hatvā caiva carācaram
aṣṭo(2)ttaraśatenaiva mucyate sarvakilbiṣāt ||54||
duḥsvapne tu tridhā japyā ariṣṭe ca caturvidhā
niṣiddhācaraṇe mantrī śataṃ aṣṭottaraṃ japet ||55||
(3)strībālatāḍane caiva durbhāṣyābhāṣaṇe kṛte
śatam aṣṭottaraṃ japtvā sarvapāpād vimucyate ||56||
sahasraṃ tu japen mantrī samparkād anya(4)mantriṇā
anyavratadharaiḥ sārdhaṃ samparkam tu vivarjayet ||57||
atha kaścit pramādena sahasraṃ pañcadhā japet
sarvapātakasaṃśu(5)ddhir ayutaikena jāyate ||58||
tolitaḥ śudhyate pāpī sarvapāpakaro <'>pi yaḥ
ayutajapād agnihomāc chudyate pañcapātakaiḥ ||59||
anadhyāye(100r1) paṭhaṁś cchāstraṃ sahasrāṣṭottaraṃ japet
kāmato 'kāmato vāpi yat pāpaṃ samupārjitam ||60||
sahasraikam akāmas tu naktāśī snānapūrvakam
pañcaviṃśa(2)tisāhasraiḥ sakāmo mucyate bhṛśam ||61||
kathayāmi tato vidyāṃ prāyaścitte tu bhairavi
oṁ aghore hrīḥ paramaghore hūṃ ||62||
ghorarūpe ha(3)ḥ ghoramukhi bhīmabhīṣaṇe
vama piba he ruru rara phaṭ 2 hūṃ haḥ phaṭ ||63||
parāparā samākhyātā vidyā pāpapraṇāśanī
u(4)ddhṛtā divyabhedaṃ te tv ekacatvāriṃśadakṣaraiḥ ||64||

||iti siddhayogeśvarīmate caturviṃśatisāhasre
trikasārottare prāyaści(5)ttapaṭalaṃ samāptam iti ||

51a abhakṣa° PC^{2}: abhakṣā° AC **52c** °hatyāṃ PC^{2}: °tyāṃ AC **52d** sāhasreṇaiva *em.*: sāhasraṇaiva PC^{2}: sāsraṇaiva AC **53a** strīhatyām a° PC^{2}: strīhatyā° AC **59a** tolitaḥ PC^{2}: tolita AC **61c** °sāhasraiḥ PC^{2}: °sahasraiḥ **62c** hrīḥ AC : hrīṃḥ PC^{2} **63a** °mukhi *corr.*: °mukhiī AC : °mukhī PC^{2} **64b** °pāpa° PC^{1}: °papa° AC

ataḥ paraṃ pravakṣyāmi lāmānāṃ tu lakṣaṇam
<yena>saṃyag < vijānīyād > bhāvayan sādhakaḥ <... >||1||
mukhaṃ yasyās tu dṛśyeta <... > parimaṇḍalaṃ
vaktre śmaśrūṇi nityaṃ bhruvau dīrghe suromaśā ||2||
śuklavastrā śuciḥ saumyā akṣobhyā satyavādinī
saddharmaratā nityaṃ vīrabhaginī tu sā jñeyā ||3||
padmamudrā pradātavyā kūrmamudrātha vā punaḥ
ajinaṃ kamaṇḍalūṃ caiva pratimudrā vidhīyate ||4||
daśamī parvaṇī tasyāḥ padmaṃ ca likhitaṃ gṛhe
striyāṇāṃ tu lāmānām etad bhavati lakṣaṇam ||5||
lamboṣṭhī ca viśālākṣī raktapiṅgalalocanā
āḍhyā <ca> subhagā dhanyā gaurī campakasannibhā ||6||
dīrghā dīrghakarālā ca vicitravasanapriyā
tisro rekhā lalāṭe ca ūrdhvasīmantam āśritā ||7||
hasate ramate caiva mārgam ākramya tiṣṭhati
saṃgrāme mṛtakānāṃ ca kathāsu ramate sadā ||8||
īdṛśīṃ pramadāṃ dṛṣṭvā śūlamudrāṃ pradāpayet
ākuñcita''āmapādaṃ nṛtyaṃ caiva pradarśayet ||9||
parivartanaṃ ca vāmena pratimudrā vidhīyate
caturdaśī cāṣṭamī ca parvaṇī tasyā vidhīyate ||10||
pūjā ca satataṃ tasyāḥ śūlaṃ vā likhitaṃ gṛhe
lokeśvarīṇāṃ tu lāmānām etad bhavati lakṣaṇam ||11||
nityaṃ hi kūpakau yasyā dṛśyete gaṇḍasaṃsthitau

1a ataḥ DN : ata V • paraṃ VN : para D **1b** lāmānām DN : lāmanā V **1cd** yena *suppl. Sanderson* • vijānīyād bhāvayan *conj. Sanderson* : āṅgāvayavaṃ D : ˚āṅgāvayan sa V : ˚āṅgavaycan N **2a** mukhaṃ N : sukham DV • yasyās DV : syās N • dṛśyeta *corr.*. = *SYM 29.22a* **2b** pari˚ VN : pala˚ D • ˚maṇḍalam DN : ˚maṇḍala V **2c** śmaśrūṇi N : śmaśruṇi DV **2d** bhruvau *em.* = *SYM 29.22c* : bhruve *codd.* • dīrghe su˚ *em. Sanderson* : dīrghasya *codd.* • ˚romaśā *corr.*: ˚romasāḥ D : ˚lomasyahā V : ˚lomaśāḥ N **3a** śukla˚ *em.* = *SYM 29.23a* : su˚ *codd.* • ˚vastrā DV : ˚vastrāḥ N • śuciḥ *corr.*: śuci *codd.* • saumyā N : saumyā ca DV **3b** ca DN : om. V • akṣobhyā D : akṣobhyāḥ V **3c** saddharma˚ VN : sadvarmañ D • ratā VN : caritā D **3d** ˚bhaginī *corr.*: ˚bhaginīs V : ˚bhaginyas DN • jñeyā VN : jñayā D **4d** vidhīyate DN : vidhiyate V **5a** daśamī DV : daśami N • parvaṇī D : parvanī VN **5b** likhitaṃ VN : likita D **5c** tu VN : ca D **5d** etad N : etat D : eta V **6a** ca viśālākṣī VN : ta vilākṣī D **6c** ca *suppl. Sanderson* • subhagā DN : subhaśā V **6d** ˚nibhā N : ˚nibhāḥ DV **7a** dīrgha˚ N : dīrghā˚ V : dīrghaṅ˚ D **7b** ˚vasana˚ VN : ˚visa˚ D **7c** tisro DV : triśro N • rekhā VN : lekhā D • ca DN : vau V **7d** ˚sīmantam *corr.*: ˚sīmāntam DN : ˚simantram V • āśritā N : āsiśritā D : āsitā V **8b** ākramya DN : ākramā V • tiṣṭhati VN : tisthati D **8c** mṛtakānāṃ DN : nṛtānāṃ V **8d** kathāsu VN : tathāsu D **9a** īdṛśīṃ V : īdṛśī N : īdṛśaṃ D • pramadāṃ dṛṣṭvā DV : pramadā prakṣvā N **9b** śūlamudrāṃ *corr.*: śūlamudrā N : mūlamudrā V : mūlamudā D • pradāpayet VN : payet D **9c** ākuñcita˚ *em. Sanderson* : akuñcitaṃ V : akuñcitā D : ākuñcitāṃ N • ˚pādaṃ V : ˚pādāṃ D : ˚pādā N **10a** parivartanaṃ VN : parivartanaś D **10c** cā˚ DN : vā˚ V **10d** parvaṇī *em. Sanderson* : parvan *codd.* • tasyā DN : asyā V • vidhīyate DV : vidhiyate N **11a** satataṃ VN : taton D • tasyāḥ *corr.*: tasyā DV : syā N **11b** śūlaṃ VN : mūlaṃ D • likhitaṃ VN : likhite D **11d** etad VN : etat D • bhavati DN : bhavaṃti V • lakṣaṇam VN : lakṣaṇā D **12a** nityaṃ DN : nitya V • kūpakau *corr.*: kūpako DV : kūpasaukau N • dṛśyete *em.*: dṛśyate *codd.* **12b** ˚saṃsthitau VN : ˚sasthitau D

raktagaurā tathā nityaṃ raktapiṅgalalocanā ||12||
kuñcitāś ca tathā keśāḥ paṭṭabandhaḥ śire tathā
lalāṭe dṛśyate caiva ekarekhā pratiṣṭhitā ||13||
dīrghagrīvā tathā cordhvā raktavastrapriyā sadā
hasate gāyate caiva akasmāc ca prakupyati||14||
calacittā viśeṣeṇa kalaheṣu ca rajyate
īdṛśīṃ pramadāṃ dṛṣṭvā śaktimudrāṃ pradāpayet ||15||
ghaṇṭāmudrā pradātavyā dvitīyā caiva yatnataḥ
parivartanaṃ tu vāmena pratimudrā vidhīyate ||16||
... hrasvā caiva sthūlajaṅghā ca...
pītavastrapriyā nityaṃ skandhavastrāvalambinī ||17||
īdṛśīṃ pramadāṃ dṛṣṭvā cakramudrāṃ pradāpayet
śaṅkhamudrā pradātavyā dvitīyā caiva yatnataḥ ||18||
parivartanaṃ ca vāmena pratimudrā vidhīyate
caturdaśī parvaṇī tasyā vajraṃ ca likhitaṃ gṛhe ||19||
śrīherukānāṃ ca lāmānāṃ etad bhavati lakṣaṇam
lomaśā sarvagātreṣu kṛṣṇapiṅgalalocanā ||20||
karālavikṛtā ghorā sthūlāsyā sthūlavaktrajā
lamboṣṭhī kṛṣṇavarṇā ca koṭarākṣī bhagnanāsikā ||21||
nṛtyagāndharvakuśalā meghavarṇā manoharā
īdṛśīṃ pramadāṃ dṛṣṭvā nāgamudrāṃ pradāpayet ||22||
śaktimudrā pradātavyā dvitīyāpi hi yatnataḥ
parivartanaṃ ca vāmena pratimudrā vidhīyate ||23||
ekādaśī parvaṇī tasyā daṃṣṭrā ca likhitā gṛhe
vārāhīku<la>lāmānām etad bhavati lakṣaṇam ||24||

15–16: omitted in D

12d rakta° DN : hata° V • °piṅgala° DN : °piṅgara° V **13a** kuñcitāś VN : kucitāś D • keśāḥ *corr.*: keśā *codd.* **13b** paṭṭa° *corr.*: paṭa° N : paṭū° DV • °bandhaḥ *corr.*: °bandhaṃ N : °vaḍhaṃ D : °vaṭūṃba*ddha*ṃ V **13c** dṛśyate V : dṛśyete DN **13d** °rekhā VN : °lekhā D • pratiṣṭhitā VN : pratisthitā D **14a** corddhvā DV : coddhā N **14c** hasate V : sahate D : hasaṃte N • gāyate DN : gāte V **14d** prakupyati *corr.*: prakupyate *codd.* **15a** viśeṣeṇa N : viśeṣena V **15c** īdṛśīṃ V : īdṛśī N **15d** °mudrāṃ V : °mudrā N **16b** yatnataḥ N : yattataḥ V^{pc}: tataḥ V^{ac} **17ab** hrasvā DN : svā V • sthūla° DN : sthūra° V **17b** pīta° DN : *om.* V • °priyā VN : °prīyā D **17d** skandha° DV : kandha° N • °valambinī VN : °vastralambinī D **18a** īdṛśīṃ V : īdṛśī DN • pramadāṃ D : pramadā VN **18b** °mudrāṃ DV : °mudrā N **18c** śaṅkha° V : khaḍga° DN **18d** °ā caivaV : °āñ caiva D : °añ caiva N • yatnataḥ VN : yatnakaiḥ D **19a** parivartanaṃ ca V : parivanaṃ caiva DN **19b** pratimudrā N : pratimudrāṃ DV **19c** caturdaśī VN : caturdaśīṃ D • tasyā VN : tasyāṃ D **19d** likhitaṃ DN : likhitāṃ V **20a** herukānāṃ DN : herukīnāṃ V **20b** etad VN : etat D **20b** lomaśā *corr.*:lomasā N : lomayā V : lāmāyā D **21a** karāla D : karālā V : kalārā N **21b** °syā sthūla° DV : *om.* N • °vaktrajā N : °vaktrajāḥ DV **21c** bhagna° V : bhagnakā D : bhaga° N **22a** °gāndharva° *corr.* = *SYM 29.48c* : °gandharva° VN : °gandhāprakurva° D **22b** manoharā DVN^{pc}: manoramā N^{ac} **22c** īdṛśīṃ N : īdṛśī DV • pramadāṃ DV : pramadā N **22d** °mudrāṃ V : °mudrā DN **23a** pradātavyā DN : dātavyā V **23c** parivartanaṃ V : paripūrṇaṃ DN **24a** parvaṇī N : parvanī DV • tasyā *corr.*: tasyāḥ *codd.* **24b** daṃṣṭrā DV : draṃṣṭrā N • ca VN : va D **24c** °kula° *conj.*: °ku° V : tu DN **24d** etad VN : etat D • bhavati DV : bhati N

Supplement to Appendix 3.

Below I intend to point out a number of differences between the Buddhist version of categories of Yoginīs and the version of the SYM, which show that the former is dependent on the latter. Some of the differences are quite obvious and some have been pointed out by Prof. Sanderson in lectures on the basis of an earlier source on which the *Abhidhānottara*'s version is based, the *Laghuśaṃvara*. I have not had access to the latter text, but the number of differences between the two Buddhist versions is very small (mostly orthographic) and they do not affect the argument below. The *Laghuśaṃvara*'s chapter in question has been edited by Prof. Sanderson (unpublished).

1. Changes of non-Buddhist references to Buddhist ones together with changes from metrical (SYM) to hyper- or hypometrical (ADhU) lines. Cf. the following examples.

- SYM 29.23c to ADhU 38.3c : She always takes delight in Vedic recitation and is called Brāhmaṇī -> She always takes delight in the right Dharma and is called the Sister of Heroes. (*brahmaghoṣapriyā nityaṃ brāhmaṇī ca prakīrtitā -> saddharmaratā nityaṃ vīrabhaginī tu sā jñeyā*)
- SYM 29.25cd to ADhU 38.5cd: [the lotus is to be written in the house] for Yoginīs born in the family of Brāhmaṇī, o Fair-Faced One. -> These are the characteristics of Women Lāmās. (... *brāhmaṇīkulajātānāṃ yogeśīnāṃ varānane -> striyāṇāṃ tu lāmānām etad bhavati lakṣaṇam*)
- SYM29.29b to ADhU 38.8b : She observes the vow of Brahmacārins (celibacy) -> She stands occupying the road [meaning perhaps that she blocks the road] (*brahmacaryavyavasthitā -> mārgam ākramya tiṣṭhati*)
- SYM29.32cd -> ADhU 38.11cd : These belong to the family of Māheśvarī, taking delight in the meditation on Śiva -> These are the characteristics of Lokeśvarī Lāmās. (*māheśvarīkulā hy etāḥ śarvadhyānaratāṣ tu tāḥ -> lokeśvarīṇāṃ tu lāmānām etad bhavati lakṣaṇam*)
- SYM 29.45ab ADhU 38.20ab: These are the characteristics of Vaiṣṇavī Yoginīs -> These are the characteristics of Śrīherukā Lāmās (*vaiṣṇavīnāṃ yoginīnām etad bhavati lakṣaṇam -> śrīherukānāṃ ca lāmānām etad bhavati lakṣaṇam*)

The hyper- and hypometrical lines in the Buddhist text are secondary to the metrical ones, especially because these are almost the only places where the metre is badly spoilt. The changes are explicable as an attempt to eliminate non-Buddhist references from the

text, together with the non-Buddhist Yoginī family names. The direction of borrowing above is also shown by the fact that the SYM's different *codas* are made uniform in the ADhU (..... *etad bhavati lakṣaṇam*).

2. Śaiva iconographic features left unchanged in the Buddhist version.

It may perhaps be argued that the Śaiva version is a metrically better recasting of the Buddhist one. However, there are some iconographical elements which further support the primacy of the Śaiva text. If we examine the Mudrās associated with the Yoginīs and some of their attributes in the Śaiva version, it seems that each Yoginī has the iconographic attributes of the male deity with whom she is associated by her name.

Brahmāṇī – lotus *(padma)*, antelope skin *(ajina)*, ascetic's water-pot *(kamaṇḍalu)*
Māheśvarī – trident *(śūla)*, three lines on the forehead [probably imitating the form of a trident], bow *(dhanuḥ)*
Kaumārī – spear *(śakti)*, bell *(ghaṇṭā)*
Vaiṣṇavī – conch-shell *(śaṅkha)*, wheel *(cakra)*
[Yāmyā] – big fangs *(sthūladaṃśanā)*, fang *(daṃṣṭrā)*, rod *(daṇḍa)*

While the Buddhist version retains the Mudrās, they lose their function, since the names of the Yoginīs are changed. It seems that the redactor did not realize the iconographic correspondences or did not want to take the trouble to rewrite them, except for a few isolated cases. Therefore in the Buddhist version we have the following

Strī – lotus *(padma)*, turtle *(kūrma)*, antelope skin *(ajina)*, ascetic's water pot *(kamaṇḍalu)*
Lokeśvarī – trident *(śūla)*, three lines on the forehead, dance *(nṛtya)*
???? – spear *(śakti)*, bell *(ghaṇṭā)*
Śrīherukā – wheel *(cakra)*, conch-shell *(śaṅkha)*; but the sign to be written on the house is Vajra instead of the Wheel.
Vārāhī – snake *(nāga)*, spear *(śakti)*; but the sign to be written on the house is the probably original Fang of Yāmyā *(daṃṣtra)*

3. The state of preservation of the two texts

From the parallels it can also be concluded that the Buddhist version was based on the short recension of the SYM, in which three Yoginī families are probably missing.

There are also a number of lines in the SYM which are simply omitted in the ADhU: SYM 29 verses 26, 32-33, 36cd, 39cd-41, 45cd-46, and 50. While some of these (e.g. 32-33) may be omitted deliberately, others such as the omission of 39cd-41 are probably due to textual corruption and loss in transmission of the Buddhist text itself.

There are two lines in the Buddhist version which seem to preserve a possibly earlier state of the SYM: ADhU 38.11ab and 24ab prescribe that certain signs are to be written on one's house for the Yoginīs – trident for the equivalent of Māheśvarī and Fang for the equivalent of Yāmyā. These are omitted in the mss of the SYM, although they were probably there originally, since the same kind of detail is mentioned in the sections on two other Yoginīs (SYM29.25 lotus for Brāhmaṇī, 44cd wheel for Vaiṣṇavī). However, both text omit the sign to be written for Kaumārī Yoginīs (or equivalent), which can be deduced from the Mudrās to be either spear (*śakti*) or bell (*ghaṇṭā*).

Extra folio in N numbered 7 after SYM 7, not marked with 'si'

(*recto*) cchubhaṃ ||
kṣi*ptvāṃrvv*ā tv oṣadhīratnalohavrīhin yathākramam |
patyeteṣāṃ abhāve tu rasendram vajrasaṃyutam ||
supuṣṭaiṣ karkkaraiḥ kṣīradadhivolaguḍānvitaiḥ |
gavyasarjjayutaiś caiva lepyavarnnakapuṣṭaye ||

||vanāndhakānanam gacchet dārupālagṛhītaye |
sapārar*kṣ*arttuyukte*dg*i candralagnasamanvite ||
tadāgamanakāle tu śakunāny atha lakṣayet |
divyāntarīkṣabhaumāni śubhāśubham phalāptaye ||
suprasannamarudvartmam ādityambhas kanaprabham |
ityādiśubhakṛddivyasatoru śubhākaram tv idaṃ ||
ulkāpāto 'śanistārā patanam ketusambhavaḥ |
di*g*dāhas tīvravātaś ca candrasūryopamarddanam ||
akarmād gagane śavdaḥ pracyutiḥ phalapuṣpayoḥ |
vāsavakṣāgrasaṃsthāyi vali *tu m*adhurārutiḥ ||
pakṣimaṇḍalikā tadvad āntarikṣam idaṃ śubhaṃ |
pāṃśumṛṇvarṣaṇaṃ *gho*ram āntarikṣam aśobhanaṃ ||
pārthivāny adhunā vakṣye nimittāni śubhāni tu |
dadhy uddhṛtadharā dūrvā dīpo goro canādhvajaḥ ||
śaṃkhaṃ chatraṃ phalam puṣpam (*verso*) hemadhānyā*kra*sārasāḥ |
govṛṣaś ca kharo vājī bhasmākṣobhrapatir dvipaḥ ||
pa*ṇ*yastrīmatsyamāṃsādidarśanād eva śobhanaṃ |
śivaḥ śivodakumbhas tu kauliko vāmataḥ śubhāḥ ||
savyatas tv aśubhaṃ viddhir ikṣakumbhādidarśanaṃ |
muktakeśaḥ parākṣepaḥ kṣāro 'ṃṃgāraś ca dāru ca ||
snehābhyakto naraḥ sarppaḥ kṛpaṇaḥ śāṣkadaṇḍinau |
chinnāṅgo 'locano rāgī kapālī bhūprakampanaḥ ||
tuṣagomayakarppāsatailatakratṛṇāni ca |
ku?āmonmattakau tantu*ś*oṣadhīgaṇamañcayaḥ ||
śubher ggamanam icchanti tv aśubheś ca nivarttanaṃ |
pakṣārddhārddhan tu saṃntyajya prasthānaṃ kriyate śubhe ||
kṛttikādibharaṇyantaṃ prācyādau saptasaptakaṃ |
vedāsre syād dhite yātā tv agnidaṇḍānati kramāt ||
śaṅkhabherīravais turyair mmaṅgalyair vvaidikaiḥ svanaiḥ |
iṣṭādau śaṃkaraṃ śastaṃ prāgīśendravaraṃ vrajet ||
māghādimāsaṣaṭke ca nariktāyāṃ tithau site |
vudhārkkendusite jīve carkṣe prāguktare sthite ||
yogeṣu śubhasaṃjñeṣu karaṇe viṣṭivarjjite |
ekākarā (*end fol. 7v*)

Appendix 5 – two versions of Svacchandatantram 1-2

(Lines with one noted version are identical in the two sources)

Svacchanda 1

KSTS Edition	Nepalese ms (NAK1-224, NGMPP B28/18)
kailāsaśikharāsīnaṃ	
bhairavaṃ vigatāmayam |	
caṇḍanandimahākāla-	
gaṇeśavṛṣabhṛṅgibhiḥ || 1 ||	
kumārendrayamāditya-	
brahmaviṣṇupuraḥsaraiḥ |	
stūyamānaṃ maheśānaṃ	
gaṇamātṛniṣevitam || 2 ||	
sṛṣṭisaṃhārakartāraṃ	sṛṣṭisaṃhārakartāraṃ CP
vilayasthitikārakam |	vilayasthitikārakam
anugrahakaraṃ devaṃ	
praṇatārtivināśanam || 3 ||	
muditaṃ bhairavaṃ dṛṣṭvā	
devī vacanam abravīt |	
yat tvayā kathitaṃ mahyaṃ	
svacchandaṃ parameśvara || 4 ||	svacchandaṃ parameśvaram
śatakoṭipravistīrṇaṃ	
bhedānantyavisarpitam |	bhedānantavisarpitam
catuṣpīṭhaṃ mahātantraṃ	
catuṣṭayaphalodayam || 5 ||	
na śaknuvanti manujāḥ	
alpavīryaparākramāḥ |	
alpāyuṣo 'lpavittāś ca	alpāyuṣo 'lpacittāś ca
alpasattvāś ca śaṅkara || 6 ||	
tadarthaṃ saṃgrahaṃ tasya	
svalpaśāstrārthavistaram |	
bhuktimuktipradātāraṃ	
kathayasva prasādataḥ || 7 ||	
kīdṛśaṃ vai guruṃ vidyāt	kīdṛśo vai gurur vidyāt
sādhakaṃ ca maheśvara |	sādhakaś ca maheśvara
bhayābhayapradātāraṃ	°dātāraḥ
śiṣyaṃ bhūmiṃ ca kīdṛśīm || 8 ||	śiṣyo (CP) bhūmis tathaiva ca
mantrāṃś caiva samāsena	mantrāś caiva samāsena
kālaṃ caiva samāsataḥ |	kālaś caiva samāsataḥ
yajanaṃ havanaṃ caiva	pūjanaṃ havanaṃ caiva
adhivāsaṃ rajāṃsi ca || 9 ||	adhivāsarajaṃs tathā
pañcagavyaṃ caruṃ caiva	pañcagavyaṃ caruṃ caiva
dantakāṣṭhaṃ ca maṇḍalam |	
dīkṣā cādhvābhiṣekau ca	dīkṣā jñānābhiṣekaṃ ca
samayān sādhanāni ca || 10 ||	
kalim āsādya siddhyanti	
tathā brūhi maheśvara |	

sādhu sādhu mahābhāge	
yat tvayā paricoditam II 11 II	yat tvayā paripṛcchitam
anugrahāya martyānāṃ	
sāṃprataṃ kathayāmi te I	
ādau tāvat parīkṣeta	
ācāryaṃ śubhalakṣaṇam II 12 II	ācārya śubhalakṣṇam
āryadeśasamutpannaṃ	
sarvāvayavabhūṣitam I	sarvāvayavasaṃyutam
śivaśāstravidhānajñaṃ	
jñānajñeyaviśāradam II 13 II	
devakarmarataṃ śāntaṃ	
satyavādidṛḍhavratam I	
sattvavad vīryasampannaṃ	sattvavad vairyasaṃpannam
dayādākṣiṇyasaṃyutam II 14 II	
tyāginaṃ daṃbhanirmuktaṃ	
śivaśāstreṣu bhāvitam I	
īdṛśaṃ tu guruṃ prāpya	
siddhimuktī na dūrataḥ II 15 II	
krodhanaś capalaḥ kṣudro	krodhinaṃ capalaṃ kṣudraṃ
dayādākṣiṇyavarjitaḥ I	°varjitam
kekaro danturaḥ kāṇaḥ	kekaraṃ danturaṃ kāṇaṃ
khalvāṭaḥ (pāpiṣṭhaḥ! D) śāstravarjitaḥ II 16 II	khalvāṭaṃ śāstravarjitam
atidīrghas tathā hrasvaḥ	atidīrghaṃ tathā hrasvaṃ
kṛśaḥ sthūlaḥ kṣayānvitaḥ I	kṛśaṃ sthūlaṃ kṣayānvitaṃ
tārkiko daṃbhasaṃyuktaḥ	tārkikaṃ dambhasaṃyuktaṃ
satyaśaucavivarjitaḥ II 17 II	satyaśaucavivarjitam
anyaśāstrarato yas tu	anyaśāstrarataṃ yas tu
nāsau muktiphalapradaḥ I	
śiṣyo dayānvito dhīro	śiṣyaṃ dayānvitaṃ dhīraṃ
dambhamāyāvivarjitaḥ II 18 II	°varjitam
devāgnigurubhaktaś ca	°bhaktaṃ ca
śāstrabhakto dṛḍhavrataḥ I	śāstrabhaktaṃ dṛḍhavratam
guruśuśrūṣaṇaparaḥ	guruśuśrūṣaṇarata
suśāntendriyasaṃyutaḥ II 19 II	°saṃyutam
īdṛśo vai bhavec chiṣyaḥ	īdṛśaṃ yad bhavec chiṣyas
so 'trānugrahabhājanam I	
māyānvitaḥ śaṭhaḥ krūro	māyānvitaṃ śaṭhaṃ krūraṃ
niḥsatyaḥ kalahapriyaḥ II 20 II	nisatyaṃ kalahapriyaṃḥ
kāmī ca lobhasaṃpannaḥ	kāminaṃ lobhasaṃpannaṃ
śivabhaktivivarjitaḥ I	
dūṣako guruśāstrāṇāṃ	dūṣakaṃ guruśāstrāṇāṃ
dīkṣito 'pi na muktibhāk II 21 II	dīkṣito pi nu muktibhāk
saṃtāpaṃ krodhane vindyāc	saṃtāpaṃ krodhine vidyāc
capale capalāḥ śriyāḥ I	capale capalāṃ striyaṃ
mantrasiddhiṃ haret kṣudra	mantrasiddhiṃ hanet caiva
ācāryas tu varānane II 22 II	*omitted*
dayāhīnena daurbhāgyam	*omitted*
adakṣe dasyupīḍanam I	durbhagaṃ dasyupīḍanam
kekareṇa bhaved vyādhir	kekareṇa bhaved vyādhin
danturaḥ kalikārakaḥ II 23 II	danturaṃ kalikārakam
kāṇo vidveṣajananaḥ	kāṇaṃ vidveṣajananaṃ
khalvāṭaś cārthanāśanaḥ I	khalvāṭaṃ cārthanāśanam
śāstrahīne na siddhiḥ syād	*omitted*

<table>
<tr><td>dīkṣādau vīravandite || 24 ||</td><td>omitted</td></tr>
<tr><td>dīrghe rājabhayaṃ jñeyaṃ</td><td>dīrghena rāḍbhayaṃ jñeyaṃ</td></tr>
<tr><td>hrasvaḥ putravināśanaḥ |</td><td>hrasvaṃ putravināśanam</td></tr>
<tr><td>kṛśaḥ kṣayakaro jñeyaḥ</td><td>kṛśaṃ kṣayakaraṃ jñeyaṃ</td></tr>
<tr><td>sthūla utpātakārakaḥ || 25 ||</td><td>sthūlam utpātakārakam</td></tr>
<tr><td>kṣayānvitena mṛtyuḥ syāt</td><td></td></tr>
<tr><td>tārkike vadhabandhanam |</td><td>tārttikeke vadhabandhanam</td></tr>
<tr><td>dāmbhikaḥ pāpajanako</td><td>dambhike pāpajananaṃ</td></tr>
<tr><td>veditavyo varānane || 26 ||</td><td>veditavyaṃ varānane</td></tr>
<tr><td>mantrās tasya na siddhyanti</td><td></td></tr>
<tr><td>yaḥ satyādivivarjitaḥ |</td><td></td></tr>
<tr><td>sarve te na śubhā devi</td><td>sarve te cāśubhā devi</td></tr>
<tr><td>iha loke paratra ca || 27 ||</td><td></td></tr>
<tr><td>sitaraktapītakṛṣṇāṃ</td><td>°kṛṣṇā</td></tr>
<tr><td>bhūmiṃ plavaviśodhitām |</td><td>bhūmi plavaviśodhitā</td></tr>
<tr><td>viśalyāṃ lakṣaṇair yuktāṃ</td><td>viśalyā lakṣaṇair yuktā</td></tr>
<tr><td>sarvakāmārthasādhikām || 28 ||</td><td>°sādhikā</td></tr>
<tr><td>sugandhigandhasaṃyuktāṃ</td><td>sugandhagandhasaṃsiktā</td></tr>
<tr><td>puṣpaprakaralālitām |</td><td>puṣpaprakaralālasā</td></tr>
<tr><td>sudhūpāmodabahalāṃ</td><td>°bahulā</td></tr>
<tr><td>vitānopariśobhitām || 29 ||</td><td>°śodhitā</td></tr>
<tr><td>ācāryas tu śucir bhūtvā</td><td></td></tr>
<tr><td>candanāgurucarcitaḥ |</td><td></td></tr>
<tr><td>sudhūpitaḥ prasannātmā</td><td>sudhūpadhūpitātmā tu</td></tr>
<tr><td>khaṭikākarasaṃyutaḥ || 30 ||</td><td></td></tr>
<tr><td>prāṅmukhodaṅmukho vāpi</td><td></td></tr>
<tr><td>ekacittaḥ samāhitaḥ |</td><td></td></tr>
<tr><td>mātṛkāṃ prastaret tatra (taya! D)</td><td>prastaren mātṛkāṃ tatra</td></tr>
<tr><td>ādikṣāntām anukramāt || 31 ||</td><td>ādikṣāntam anukramāt</td></tr>
<tr><td>ādiḥ ṣoḍaśabhedena</td><td></td></tr>
<tr><td>sākṣād vai bhairavaḥ smṛtaḥ |</td><td></td></tr>
<tr><td>kavargaś ca ṭavargau ca</td><td>kavargaś ca cavargaś ca</td></tr>
<tr><td>tapayāḥ śas tathaiva ca || 32 ||</td><td>ṭatapayaśam eva ca</td></tr>
<tr><td>saṃhāreṇa samopetau</td><td>saṃhāreṇa samopetā</td></tr>
<tr><td>yonir vai bhairavī smṛtā |</td><td></td></tr>
<tr><td>mātṛkābhairavaṃ devam</td><td>mātṛkābhairavaṃ devi</td></tr>
<tr><td>avargeṇa prapūjayet || 33 ||</td><td></td></tr>
<tr><td>bhairavī kādinā pūjyā</td><td>bhairavī kādinā pūjya</td></tr>
<tr><td>mātṝr vargaiḥ prapūjayet |</td><td></td></tr>
<tr><td>avarge tu mahālakṣmīḥ</td><td>omitted</td></tr>
<tr><td>kavarge kamalodbhavā || 34 ||</td><td>omitted</td></tr>
<tr><td>cavarge tu maheśānī</td><td>omitted</td></tr>
<tr><td>ṭavarge tu kumārikā |</td><td>omitted</td></tr>
<tr><td>nārāyaṇī tavarge tu</td><td>omitted</td></tr>
<tr><td>vārāhī tu pavargikā || 35 ||</td><td>omitted</td></tr>
<tr><td>aindrī caiva yavargasthā</td><td>omitted</td></tr>
<tr><td>cāmuṇḍā tu śavargikā |</td><td>omitted</td></tr>
<tr><td>etāḥ sapta mahāmātṝḥ</td><td>omitted</td></tr>
<tr><td>sapta lokavyavasthitāḥ || 36 ||</td><td>omitted</td></tr>
<tr><td>sarvān kāmān avāpnoti</td><td>sarvakāmam avāpnoti</td></tr>
<tr><td>devy evaṃ bhairavo 'bravīt |</td><td>iti bhairavam abravīt</td></tr>
<tr><td>ante 'syā uddharen mantrān</td><td>tasyāṃte coddharen mantrān</td></tr>
<tr><td>yathākramaniyogataḥ || 37 ||</td><td></td></tr>
</table>

trayodaśaṃ binduyutam	trayodaśaṃ sabinduṃ ca	
anantāsanam uttamam I		
anena yojayet sarvaṃ	anena vinyaset sarvaṃ	
somasūryāgnimadhyagam II 38 II	sūryasomāgnimadhyagam	
brahmaviṣṇumaheśānaṃ		
śivāntaṃ parikalpayet I		
mūrtiṃ haṃsākṣareṇaiva	mūrti haṃsākṣareṇaiva	
bindubhinnena kalpayet II 39 II		
ardhacandrakṛtāṭopāṃ	ardhacandrakṛtāṭopaṃ	
svasvanāṃ tuhinaprabhām I	susvarāṃ tuhinaprabhām	
tadūrdhve sakalaṃ devaṃ	atordhvaṃ sakalaṃ devaṃ	
svacchandaṃ parikalpayet II 40 II		
omitted	tasya mantraṃ pravakṣyāmi	
omitted	yathāvad anupūrvaśaḥ	
oṃkāram uccaret pūrvam		
aghorebhyo anantaram I	aghorebhyos tv anantaram	
tha ghorebhyo samālikhya		
tato 'nyat tu samālikhet II 41 II	mato nyan tu samālikhet	
ghoraghoratarebhyaś ca		
sarvataḥ śarva uccaret I	sarvataḥ sarvam uccaret	
sarvebhyaḥ padam anyac ca	sarvebhyo padam anyaṃ ca	
namas te rudra eva ca II 42 II	namanto rudram eva ca	
rūpebhyaś ca samālikhya		
namaskārāvasānakam I		
mantrarājaḥ samākhyātaḥ	mantrarāja samākhyāta	
aghoraḥ surapūjitaḥ II 43 II		
sakṛd uccārito devi	sakṛd uccāritaṃ devaṃ	
nāśayet sarvakilviṣam I		
janmakoṭīsahasrais tu		
bhramadbhiḥ samupārjitam II 44 II		
smaraṇān nāśayed (naś° D) devi	*omitted*	
tamaḥ sūryodaye yathā I	*omitted*	
yakārādivakārāntāḥ	yakārādivakārāntāṃ	
saṃhāreṇa samāyutāḥ II 45 II	saṃhāreṇa samanvitām	
bindumastakasaṃbhinnā		
bhairavasya mukhāni ca I	bhairavasya mukhā smṛtā	
brahmabhaṅgyā niyojyāni	brahmabhaṅgyā niyojyas tu	
mūrdhādicaraṇāvadhi II 46 II	mūrdhnādicaraṇāvadhim	
punaś cordhvaṃ mukhaṃ kalpyaṃ		
prāgdakṣiṇam athottaram I		
aparaṃ kalpayitvā tu	aparaṃ ca prakalpitvā	*
kalābhedena vinyaset II 47 II		
pūrvaṃ ca dakṣiṇaṃ caiva		
uttaraṃ paścimaṃ tathā I	paścimaṃ cottaraṃ tathā	
ūrdhvamūrdhnā tu saṃyuktaṃ	ūrdhvamūrdhānasaṃyuktaṃ	*
kṣakāraṃ tv īśarūpiṇam II 48 II	kṣakāram īśarūpiṇam (—˘—)	*
evaṃ vaktraṃ caturdhā tu	evaṃ vaktra caturdhā tu	
vaktreṣv eva niyojayet I	cakre tu viniyojayet	
pañcamaṃ yad bhaved vaktraṃ		
kṣakāreṇaiva nirdiśet II 49 II	kṣakāreṇa vinirmise	
hṛdi grīvāṃ sapṛṣṭhe tu	hṛdi grīvā tathā ? śauca	
nābhau ca jaṭhare tathā I	nābhyāṃ ca jaṭhare tathā	*
pṛṣṭhe corasi vinyased	pṛṣṭhe corasi vinyasya	

<table>
<tr><td>aghoreṇa yathā kramam || 50 ||</td><td></td><td></td></tr>
<tr><td>guhye tathā gude caiva</td><td>gudāyāṃ caiva liṅge ca</td><td>*</td></tr>
<tr><td>tathorvor jānunor api |</td><td>urau jānau tathaiva ca</td><td>*</td></tr>
<tr><td>jaṅghayoś ca sphijoḥ kaṭyāṃ</td><td>jaṅghau sphij?au tathā kaṭyāṃ</td><td>*</td></tr>
<tr><td>pārśvayor ubhayor api || 51 ||</td><td>pārśve caiva tathā v ub?au</td><td>*</td></tr>
<tr><td>vinyasec caiva vāmena</td><td>omitted</td><td></td></tr>
<tr><td>śarīre tu yathākramam |</td><td>omitted</td><td></td></tr>
<tr><td>pādau hastau tathā nāsāṃ</td><td>pāde haste ca nāsāyāṃ</td><td>*</td></tr>
<tr><td>śiraś caiva bhujāv atha || 52 ||</td><td>śirasi tu bhujayos tathā ?</td><td>*</td></tr>
<tr><td>sadyena kalpayed devi</td><td>brahmaṃ prakalpayed devi</td><td>*</td></tr>
<tr><td>sarvam etad yathākramam |</td><td>sarvāṅgeṣu yathākramam</td><td>*</td></tr>
<tr><td>tāsāṃ nāmāni vakṣyāmi</td><td>nāmāni sampravakṣyāmi</td><td>*</td></tr>
<tr><td>yathāvad anupūrvaśaḥ || 53 ||</td><td>kalānāṃ anupūrvaśaḥ</td><td>*</td></tr>
<tr><td>tārā sutārā taraṇī</td><td>śaśinī aṅgadā iṣṭā</td><td>*</td></tr>
<tr><td>tārayantī sutāraṇī |</td><td>marīcī jvālinī tathā</td><td>*</td></tr>
<tr><td>īśānasya kalāḥ pañca</td><td>īśānasya kalā pañcaḥ</td><td></td></tr>
<tr><td>nirañjanapadānugāḥ || 54 ||</td><td></td><td></td></tr>
<tr><td>nivṛttiś ca pratiṣṭhā ca</td><td></td><td></td></tr>
<tr><td>vidyā śāntis tathaiva ca |</td><td></td><td></td></tr>
<tr><td>puruṣasya kalā hy etāś</td><td>puruṣasya kalāḥ khyātā</td><td>•</td></tr>
<tr><td>catasraḥ pari(ī D)kīrtitāḥ || 55 ||</td><td>catvāry eva na saṃśayaḥ</td><td>*</td></tr>
<tr><td>tamā mohā kṣudhā nidrā</td><td>tamo mohā kṣayā niṣṭhā</td><td></td></tr>
<tr><td>mṛtyur māyā bhayā jarā |</td><td>vyādhi mṛtyu kṣudhā tṛṣāḥ</td><td>*</td></tr>
<tr><td>aghorasya kalā hy etā</td><td>aghorasya kalā hy etāḥ</td><td></td></tr>
<tr><td>aṣṭau vai varavarṇini || 56 ||</td><td>aṣṭau vai parikīrtitāḥ</td><td></td></tr>
<tr><td>rajā rakṣā ratiḥ pālyā</td><td>rajo rakṣā ratiḥ pālyā</td><td></td></tr>
<tr><td>kāmyā tṛṣṇā matiḥ kriyā |</td><td>kāmā saṃyamanī kriyā</td><td></td></tr>
<tr><td>ṛddhir māyā ca rātriś ca</td><td>vṛddhir kāryā ca rātrī ca</td><td></td></tr>
<tr><td>bhrāmiṇī mohanī tathā || 57 ||</td><td>bhrāmaṇī mohanī jvarā</td><td></td></tr>
<tr><td>manonmanī kalā hy etā</td><td>vāmadevakalā hy etā</td><td>*</td></tr>
<tr><td>vāmadeve trayodaśa |</td><td>trayodaśa prakīrtitāḥ</td><td>*</td></tr>
<tr><td>siddhir ṛddhir dyutir lakṣmīr</td><td>siddhī ṛddhi dyatir lakṣmī</td><td></td></tr>
<tr><td>medhā kāntiḥ sudhā sthitiḥ || 58 ||</td><td>medhā kṣāntiḥ prajā svadā</td><td></td></tr>
<tr><td>sadyojātakalās tv evam</td><td>sadyojātakalā hy etā</td><td></td></tr>
<tr><td>aṣṭau saṃparikīrtitāḥ |</td><td>aṣṭasaṃkhyopalakṣitāḥ</td><td>*</td></tr>
<tr><td>punaś ca sādhako devi</td><td>omitted</td><td></td></tr>
<tr><td>sarvāṅgeṣu yathākramam || 59 ||</td><td>onitted</td><td></td></tr>
<tr><td>navatattvaṃ tritattvaṃ ca</td><td></td><td></td></tr>
<tr><td>dhruveṇa parikalpayet |</td><td>dhruveṇaiva prakalpayet</td><td></td></tr>
<tr><td>vidyāṅgāni (hyāni D) punar nyasya</td><td>omitted</td><td></td></tr>
<tr><td>teṣāṃ mantrāñ śṛṇu priye || 60 ||</td><td>omitted</td><td></td></tr>
<tr><td>aghorebhyo samālikhya</td><td></td><td></td></tr>
<tr><td>tha ghorebhyo dvitīyakam |</td><td></td><td></td></tr>
<tr><td>ghoraghoratarebhyaś ca</td><td></td><td></td></tr>
<tr><td>tṛtīyaṃ parikalpayet || 61 ||</td><td></td><td></td></tr>
<tr><td>sarvataḥ śarva sarvebhyo</td><td>sarvataḥ sarva sarvebhyo</td><td></td></tr>
<tr><td>caturthaṃ parikalpayet |</td><td>caturthaṃ sa vilakṣayet</td><td></td></tr>
<tr><td>namas te rudrarūpebhyaḥ</td><td></td><td></td></tr>
<tr><td>pañcamaṃ ca vidhānataḥ || 62 ||</td><td>pañcamaṃ tu vijānataḥ</td><td></td></tr>
<tr><td>oṃkāraṃ uccaret pūrvaṃ</td><td></td><td></td></tr>
<tr><td>jaṃ saś ca tadanantaram |</td><td></td><td></td></tr>
<tr><td>netratrayaṃ prakalpeta</td><td></td><td></td></tr>
<tr><td>vidyādehasya bhāmini || 63 ||</td><td></td><td></td></tr>
</table>

vidyāṅgāni (āhy D) vijānīyāt	vidyāṅgās tu vijānīyān	*
nāmāni ca nibodha me I		
sarvātmā tu brahmaśiro	sarvātmā ca brahmaśiro	
jvālinī piṅgalaṃ tathā II 64 II		
durbhedyaṃ pāśupatyaṃ ca		
jyotīrūpaṃ tathaiva ca I	jyotirūpaṃ tathaiva ca	
omitted	pūjākāle prayoktavyā	
omitted	prāṇavādinamaskṛtā	
kriyā jñānaṃ tathaivecchā	kriyā jñānī tathā cec ca	
tāsāṃ mantrān nibodha me II 65 II	tāsāṃ mantranibodhataḥ	
caturthasvarasaṃyuktaṃ	caturthasvarasvaṃyuktaṃ	
hāntaṃ binduvibhūṣitam		
kriyāśaktiḥ samākhyātā	kriyāśakti samākhyātā	
sarvasṛṣṭiprakāśikā II 66 II		
śakārasya tṛtīyaṃ tu		
ṣaṣṭhayuktaṃ sabindukam I		
jñānaśaktiḥ smṛtā hy eṣā		
prabodhajananī śubhā II 67 II		
kṣādiṃ dvisvarasaṃbhinnaṃ		
tripañcena tu mūrchitam I		
icchāśaktiḥ samākhyātā		
bhairavasyāmitātmikā II 68 II	bhairavasyāmṛtātmikā	*
haṃsākhyo bindusaṃyutaḥ	haṃsākhyaṃ bindusaṃyutaṃ	*
ṣaṣṭhasvaravibheditaḥ I	ṣaṣṭhasvaravibheditaṃ	*
bālendunādaśaktyantaḥ	bālendunādaśaktyantaṃ	*
svacchando niṣkalaḥ smṛtaḥ II 69 II	svacchandaṃ niṣkalaṃ smṛtam	*
asyoccāraṇamātreṇa	*omitted*	
ye yuktāḥ sarvapātakaiḥ I	*omitted*	
śuddhasphaṭikasaṃkāśāḥ	*omitted*	
padaṃ gacchanty anāmayam II 70 II	*omitted*	
sāntaṃ dīrghasvaraiḥ ṣaḍbhir	sānta dīrghasvaraiḥ ṣaḍbhir	
bhinnajātivibheditam I	vibhinnaṃ jātibheditam	*
hṛc chiraś ca śikhā varma		
locanāstraṃ prakalpayet II 71 II		
oṃkāro dīpanas teṣām	oṃkāradīpanaṃ teṣām	*
ante jātiṃ prakalpayet I	ante jātiṃ niyojayet	
namaḥ svāhā tathā vauṣaṭ		
huṃ vaṣaṭ phaṭ krameṇa tu II 72 II		
eṣa bhairavarājas tu		
sarvakāmārthasādhakaḥ I		
hara īma akāraś ca	hara īma akāras tu	
ṅādir osvarasaṃyutaḥ II 73 II	ṅādi osvarasaṃyutam	*
yānta ekārasaṃyutaḥ	yantaṃ ekārasaṃyutaṃ	*
ṣādir lāntavibheditaḥ I	ṣādilāntavibheditam	*
lādis trisvarasaṃbhinno	lādi trisvarasaṃbhinnaṃ	*
haṃso bindusamāyutaḥ II 74 II	haṃsabindusamāyutam	*
ṣaṣṭhasvarasamopetaḥ	ṣaṣṭhasvarasamopetaṃ	*
phaṭkārāntavikalpitaḥ I	phaṭkārāntavikalpitam	*
aghoreśvarī(roti D) vikhyātā	aghoreśvari vikhyātā	
svacchandots(ss D)aṅgagāminī II 75 II		
bhairavāṅgasamopetā	°samopetāṃ	
vaktrapañcakasaṃyutā I	°yutaṃ	
hānto yādir yakārānto	hāntaṃ yādi yakārāntaṃ	*

rādiḥ ṣaṣṭhakalānvitaḥ ॥ 76 ॥	ṣaṣṭhasvarasamanvitam	*
bindunādasamāyogāt		
kapāleśaḥ prakīrtitaḥ ।	kapālīśaḥ prakīrtitaḥ	
sānto bindur adho hy agniḥ	sānta bindu hy adho agniḥ	
ṣaṣṭhayuktas tu kīrtitaḥ ॥ 77 ॥	ṣaṣṭhayuktena kīrtitam	
śikhivāhanasaṃjñas tu		
jñātavyo 'sau varānane ।	jñātavyas tu varānane	*
saṃhāraḥ ṣaṣṭhasaṃyuktaḥ	saṃhāraṃ ṣaṣṭhasaṃyuktaṃ	*
ṣaḍantena samanvitaḥ ॥ 78 ॥	ṣaḍantena samanvitam	*
krodharājaḥ samākhyātaḥ	krodharājaḥ samākhyāto	*
tathānyaṃ kathayāmi te ।	athānyat kathayāmi te	*
ñādiḥ ṣaṣṭhasvaropetas	ñādi ṣaṣṭhasvaropetaṃ	*
tripadena samāyutaḥ ॥ 79 ॥	tripadena samāyutam	*
bindumastakasaṃbhinno	bindumastakasaṃbhinnaṃ	*
vikarālo varānane ।	vikarālaṃ vijānataḥ	*
sāntaḥ śādyena saṃyuktaḥ	śāntaṃ sādyādhasaṃyuktaḥ	
ṣaṣṭhasvarayuto 'py adhaḥ ॥ 80 ॥	ṣaṣṭhasvaram adhoyutam	*
caturdaśasvarākrānto	°ākrāntaṃ	*
bindunādāntabhūṣitaḥ ।	°bhūṣitam	*
manmathaḥ kathito hy eṣa	manmathaḥ kathito hy eṣaḥ	
surasiddhanamaskṛtaḥ ॥ 81 ॥		
yenedaṃ tu jitaṃ sarvaṃ	*omitted*	
jagatsthāvarajaṅghamam ।	*omitted*	
hararādisamāyuktaḥ	°yuktam	*
ūkārādhaḥ sabindukaḥ ॥ 82 ॥	ūkārādhasabindukam	*
meghanādeśvaro hy eṣa	meghanādīśvaro hy eṣo	*
bhairavaḥ saṃprakīrtitaḥ ।	bhairavaḥ parikīrtitaḥ	
kṣasāntarbindusaṃyuktaḥ	kṣaṃ sāntaṃ bindusaṃyuktaṃ	*
pañcamena vibheditaḥ ॥ 83 ॥	pañcamena vibheditam	*
someśvaraḥ samākhyāto		
janmamṛtyuvināśanaḥ ।		
kṣādir yāntasamopeto	kṣādiyāntasamopetaṃ	*
hāntenādho niyojitaḥ ॥ 84 ॥	hāntenādhasuyojitam	*
bhānto vādir lakārānto	bhāntaṃ cādi lakārantaṃ	*
rādyo 'dho rudrayojitaḥ ।	rādyādho rudrayojitam	
bindvardhendusamāyukto	bindūrdhvendusamāyuktaṃ	*
nādaśaktisamanvitaḥ ॥ 85 ॥	nādaśaktisamanvitam	*
vidyārājaḥ samākhyāto		
mahāpātakanāśanaḥ ।		
bhairavāṣṭakam etad dhi		
parivāraḥ prakīrtitaḥ ॥ 86 ॥		
lo(au D)kapālāṃs tathoddhṛtya	lokapālāṃ tathoddhṛtya	
svanāmapraṇavādikān ।	°ādikaṃ	
namaskārāvasā(mā D)nāṃś ca	namaskārāvasānam (*hypometrical*)	
sāstrān saṃparikalpayet ॥ 87 ॥	śāstrāṃ saṃparikalpayet	

Svacchanda 2. (collated up to verse 100)

KSTS edition	Nepalese ms
athārcanaṃ pravakṣyāmi	
yathāvad anupūrvaśaḥ I	
śaucaṃ kṛtvā tataḥ snānaṃ	
kartavyaṃ tu mṛdambhasā II 1 II	
śucisthānān mṛdaṃ pūrvaṃ	śucisthāne mṛdaṃ gṛhya
gṛhītvāstreṇa śodhitām I	astreṇa pariśodhitām
prakṣālya jalatīraṃ tu	
sthāpayet tāṃ varānane II 2 II	sthāpayeta varānane
bhāgadvayaṃ tato 'streṇa	
kartavyaṃ tu kṛśodari I	
2 pādas printed in the text of the comm.	I ṃakeśaparṇṇakāṣṭhādīṃ
(°ādī KSTS for °ādīṃ ms)	I astramantreṇa coddharet
bhāgārdhena kaṭiṃ corū	bhāgārdhaṃ caiva saṃgṛhya
jaṅghe pādau tathaiva ca II 3 II	kaṭyūrvojaṃghāpādayoḥ
kṣālayeta yathā nyāyaṃ	
trir antaritayogataḥ I	trayāntaritayogataḥ
avaśiṣṭaṃ tu bhāgārdhaṃ	
gṛhītvāstrābhimantritam II 4 II	gṛhya cāstrābhimantritam
saptavārān varārohe	saptavārāṃ varārohe
arkadīptaṃ tu kārayet I	
śiraḥprabhṛti pādāntam	śirādi yāvat pādāntaṃ
āguṇṭhya snānam ācaret II 5 II	guṇṭhya (-m- CP) snānaṃ samācaret
uttīryodakamadhyāt tu	punar uttīrya jalāntaṃ
upaspṛśya yathākramam I	
saṃdhyāyā vandanaṃ kuryāc	saṃdhyāvandhana kartavyaṃ
chāstradṛṣṭena karmaṇā II 6 II	śāstradṛṣṭena karmaṇā
malasnānaṃ bhaved evaṃ	
vidhisnānaṃ pracakṣmahe I	
bhāgārdhaṃ yat sthitaṃ pūrvaṃ	bhāgārdhaṃ yat smṛtaṃ pūrvaṃ
tato bhāgatrayaṃ kuru II 7 II	gṛhya bhāgatrayaṃ kuru
vāmahastasya pūrve ca	pūrveṇa dakṣiṇenaiva
dakṣiṇa cottare kramāt I	uttareṇa yathākramam
pūrvabhāgaṃ tato 'streṇa	pūrvabhāgaṃ tu astreṇa
saptavārāṃs tu mantrayet II 8 II	saptavārābhimantrayet
dakṣiṇasthaṃ tathā vaktrair	dakṣiṇasthaṃ tathā vaktrais
abhimantrya varānane I	tv abhimantrya varānane
uttaraṃ cābhimantryaivaṃ	uttaraṃ cābhimantreta
devenāṅgayutena ca II 9 II	bhairavāṅgayutena tu
pūrvabhāgaṃ gṛhītvā tu	
daśadikṣu vinikṣipet I	
uttareṇa tu bhāgena	
jalaṃ caivābhimantrayet II 10 II	
bāhumātrapramāṇena	
bhairaveśam anusmaran I	bhairaveśam anusmaret
ātmānaṃ guṇṭhayitvā tu	
dakṣabhāgena suvrate II 11 II	
snāyād rājopacāreṇa	snāyed rājopacāreṇa
sugandhāmalakādibhiḥ I	

<table>
<tr><td>prāṇāyāmābhiṣekau tu</td><td>prāṇāyāmābhiṣekaṃ tu</td><td></td></tr>
<tr><td>kartavyau bhairaveṇa ca || 12 ||</td><td>kartavyaṃ bhairaveṇa tu</td><td></td></tr>
<tr><td>uttīryodakamadhyāt tu</td><td></td><td></td></tr>
<tr><td>tadvāsaḥ parivartayet |</td><td>suvāsaḥ parivartya tu</td><td></td></tr>
<tr><td>upapṛśya kṛtanyāso</td><td></td><td></td></tr>
<tr><td>mūlamantram anusmaran || 13 ||</td><td></td><td></td></tr>
<tr><td>tīrthaṃ saṃgṛhya deveśi</td><td>tīrthaṃ saṃgṛhya deveśe</td><td></td></tr>
<tr><td>ātmano 'gre nidhāpayet |</td><td>ātmāgre tu nidhāpayet</td><td></td></tr>
<tr><td>tatrastho vandayet saṃdhyāṃ</td><td>tatrastho vandhayet sadhyaṃ</td><td></td></tr>
<tr><td>mārjanādir anukramāt || 14 ||</td><td>mārjanādi yathākramāt</td><td>f6r</td></tr>
<tr><td>aghamarṣaḥ prakartavya</td><td>aghamarṣaṃ prakartavyaṃ</td><td></td></tr>
<tr><td>upasthānaṃ divākare |</td><td></td><td></td></tr>
<tr><td>japaṃ kṛtvā nivedyaivaṃ</td><td>japaṃ kṛtvā niveditvā</td><td></td></tr>
<tr><td>praṇamya ca varānane || 15 ||</td><td></td><td></td></tr>
<tr><td>mantrāṇāṃ tarpaṇaṃ kṛtvā</td><td></td><td></td></tr>
<tr><td>devānāṃ ṛṣibhiḥ saha |</td><td>devānāṃ ṛṣayas tathā</td><td></td></tr>
<tr><td>sarveṣāṃ bhūtasaṃghānāṃ</td><td>sarveṣāṃ bhūtavargānāṃ</td><td></td></tr>
<tr><td>tatas tīrthaṃ tu saṃharet || 16 ||</td><td></td><td></td></tr>
<tr><td>mūlamantram anusmṛtya</td><td></td><td></td></tr>
<tr><td>bhasmasnānam ataḥ param |</td><td>bhasmasnānam anantarāt</td><td></td></tr>
<tr><td>omitted</td><td>astrābhimantritaṃ bhasma</td><td></td></tr>
<tr><td>omitted</td><td>gṛhītvākāṃ hriyāvadhi</td><td></td></tr>
<tr><td>malasnānaṃ prakartavyaṃ</td><td></td><td></td></tr>
<tr><td>bhāvitenāntarātmanā || 17 ||</td><td></td><td></td></tr>
<tr><td>parivṛttya tato vāsaḥ</td><td>parivartta tato vāsaṃ</td><td></td></tr>
<tr><td>saṃdhyāṃ prāg iva vandayet |</td><td>saṃdhyāpūrveva vandhayet</td><td></td></tr>
<tr><td>vidhisnānaṃ tataḥ kuryād</td><td>vidhisnānaṃ prakartavyaṃ</td><td></td></tr>
<tr><td>bhairaveśam anusmaran || 18 ||</td><td>bhairaveśam anusmaret</td><td></td></tr>
<tr><td>śiro vaktraṃ ca hṛd guhyaṃ</td><td>śiro vaktraṃ cāgaguhyaṃ</td><td></td></tr>
<tr><td>pādāntaṃ ca vibhāgaśaḥ |</td><td></td><td></td></tr>
<tr><td>bhairaveṇāṅgayuktena</td><td></td><td></td></tr>
<tr><td>samuddhūlya yathākramam || 19 ||</td><td>kartavyaṃ tu yathākramam</td><td></td></tr>
<tr><td>abhiṣekaṃ prakurvīta</td><td>abhiṣekaṃ pradātavyaṃ</td><td></td></tr>
<tr><td>paraṃ tattvam anusmaran |</td><td>paratattvam anusmaran</td><td></td></tr>
<tr><td>saṃdhyāyā vandanaṃ kuryād</td><td>sadhyāvandhanapūrveva</td><td></td></tr>
<tr><td>yathāpūrvaṃ varānane || 20 ||</td><td>kartavyaṃ tu varānane</td><td></td></tr>
<tr><td>tato yāgagṛhaṃ gatvā</td><td></td><td></td></tr>
<tr><td>hastau pādau ca kṣālayet |</td><td>pādau hastau ca kṣālayet</td><td></td></tr>
<tr><td>śikhāṃ baddhvā śikhāṃ smṛtvā</td><td></td><td></td></tr>
<tr><td>upaspṛśya vidhānataḥ || 21 ||</td><td></td><td></td></tr>
<tr><td>sakalīkṛtadehas tu</td><td></td><td></td></tr>
<tr><td>puṣpam ādāya suvrate |</td><td>puṣpāṃ saṃgṛhya suvrate</td><td></td></tr>
<tr><td>diṅmātṛbhyo namaskṛtya</td><td>digmātrāṃ namaskṛtvā</td><td></td></tr>
<tr><td>dvāraṃ samprokṣya yatnataḥ || 22 ||</td><td>dvāraṃ samprokṣya suvrate</td><td></td></tr>
<tr><td>śivāmbhasāstramantreṇa</td><td>śivāstreṇa tu deveśe</td><td></td></tr>
<tr><td>vighnaproccāṭanaṃ bhavet |</td><td></td><td></td></tr>
<tr><td>dvāraśākhordhvato devaṃ</td><td></td><td></td></tr>
<tr><td>gaṇeśaṃ ca śriyaṃ tathā || 23 ||</td><td></td><td></td></tr>
<tr><td>sampūjya gandhapuṣpādyair</td><td>sampūjya gandhapuṣpādyai</td><td></td></tr>
<tr><td>dhūpādibhir anukramāt |</td><td></td><td></td></tr>
<tr><td>arghyapādyopahāraiś ca</td><td>arghapādopahāraiś ca</td><td></td></tr>
<tr><td>tato dvārasya cottare || 24 ||</td><td></td><td></td></tr>
<tr><td>nandigaṅge samabhyarcya</td><td>nandigaṃgāṃ samarcitvā</td><td></td></tr>
</table>

prāṇāyāmābhiṣekau tu	prāṇāyāmābhiṣekaṃ tu	
kartavyau bhairaveṇa ca ‖ 12 ‖	kartavyaṃ bhairaveṇa tu	
uttīryodakamadhyāt tu		
tadvāsaḥ parivartayet I	suvāsaḥ parivartya tu	
upapṛśya kṛtanyāso		
mūlamantram anusmaran ‖ 13 ‖		
tīrthaṃ saṃgṛhya deveśi	tīrthaṃ saṃgṛhya deveśe	
ātmano 'gre nidhāpayet I	ātmāgre tu nidhāpayet	
tatrastho vandayet saṃdhyāṃ	tatrastho vandhayet sadhyaṃ	
mārjanādir anukramāt ‖ 14 ‖	mārjanādi yathākramāt	f6r
aghamarṣaḥ prakartavya	aghamarṣaṃ prakartavyaṃ	
upasthānaṃ divākare I		
japaṃ kṛtvā nivedyaivaṃ	japaṃ kṛtvā niveditvā	
praṇamya ca varānane ‖ 15 ‖		
mantrāṇāṃ tarpaṇaṃ kṛtvā		
devānāṃ ṛṣibhiḥ saha I	devānāṃ ṛṣayas tathā	
sarveṣāṃ bhūtasaṃghānāṃ	sarveṣāṃ bhūtavargānāṃ	
tatas tīrthaṃ tu saṃharet ‖ 16 ‖		
mūlamantram anusmṛtya		
bhasmasnānam ataḥ param I	bhasmasnānam anantarāt	
omitted	astrābhimantritaṃ bhasma	
omitted	gṛhītvākāṃ hriyāvadhi	
malasnānaṃ prakartavyaṃ		
bhāvitenāntarātmanā ‖ 17 ‖		
parivṛttya tato vāsaḥ	parivartta tato vāsaṃ	
saṃdhyāṃ prāg iva vandayet I	saṃdhyāpūrveva vandhayet	
vidhisnānaṃ tataḥ kuryād	vidhisnānaṃ prakartavyaṃ	
bhairaveśam anusmaran ‖ 18 ‖	bhairaveśam anusmaret	
śiro vaktraṃ ca hṛd guhyaṃ	śiro vaktraṃ cāgaguhyaṃ	
pādāntaṃ ca vibhāgaśaḥ I		
bhairaveṇāṅgayuktena		
samuddhūlya yathākramam ‖ 19 ‖	kartavyaṃ tu yathākramam	
abhiṣekaṃ prakurvīta	abhiṣekaṃ pradātavyaṃ	
paraṃ tattvam anusmaran I	paratattvam anusmaran	
saṃdhyāyā vandanaṃ kuryād	sadhyāvandhanapūrveva	
yathāpūrvaṃ varānane ‖ 20 ‖	kartavyaṃ tu varānane	
tato yāgagṛhaṃ gatvā		
hastau pādau ca kṣālayet I	pādau hastau ca kṣālayet	
śikhāṃ baddhvā śikhāṃ smṛtvā		
upaspṛśya vidhānataḥ ‖ 21 ‖		
sakalīkṛtadehas tu		
puṣpam ādāya suvrate I	puṣpāṃ saṃgṛhya suvrate	
diṅmātṛbhyo namaskṛtya	digmātrāṃ namaskṛtvā	
dvāraṃ samprokṣya yatnataḥ ‖ 22 ‖	dvāraṃ samprokṣya suvrate	
śivāmbhasāstramantreṇa	śivāstreṇa tu deveśe	
vighnaproccāṭanaṃ bhavet I		
dvāraśākhordhvato devaṃ		
gaṇeśaṃ ca śriyaṃ tathā ‖ 23 ‖		
sampūjya gandhapuṣpādyair	sampūjya gandhapuṣpādyai	
dhūpādibhir anukramāt I		
arghyapādyopahāraiś ca	arghapādopahāraiś ca	
tato dvārasya cottare ‖ 24 ‖		
nandigaṅge samabhyarcya	nandigaṃgāṃ samarcitvā	

mahākālaṃ ca dakṣiṇe |		f6v
kālindīṃ caiva saṃpūjya		
yathānukramayogataḥ || 25 ||		
bhairavāstraṃ samuccārya		
puṣpaṃ saṃgṛhya bhāvitaḥ |		
saptābhimantritaṃ kṛtvā		
jvaladagniśikhākulam || 26 ||	jvaladvahniśikhākulam	
nārācāstraprayogena	nārājāstraprayogena	
praviśed gṛhamadhyataḥ |	prakṣipet gṛhamadhyataḥ	
nivāritaṃ tena sarvaṃ	tena nirdvāritaṃ sarvaṃ	
vighnajālam anantakam || 27 ||		
tato rakṣārtham astraṃ ca	tato rakṣāstramantreṇa	
daśadikṣu vinikṣipet |	daśadikṣu niveśayet	
madhye saṃpūjya brahmāṇaṃ		
gandhaiḥ puṣpair anukramāt || 28 ||	gandhapuṣpair anukramāt	
dakṣiṇāyāṃ tato mūrtau		
praṇavāsanasaṃsthitaḥ |		
upaviśyāsanaṃ baddhvā	upaviśyāsanaṃ vaṃvadhvā	
svabhyastaṃ vai puraḥsthitam || 29 ||	padmasthaṃ yat sthiram purā	
gandhadigdhau karau kṛtvā		
astreṇa pariśodhayet |		
kavacenāvaguṇṭhyaitau	kavacenāvaguṇṭhitvā	
plāvayed amṛtena tu || 30 ||	-d- amṛtena tu plāvayet	
parāṃ śaktiṃ tu saṃkṣobhya		
tato 'nantaṃ prakalpayet |		
mūrtiṃ nyasyānuvaktrāṇi	mūrtiṃ nyasya tato vaktra	
svacchandaṃ parikalpayet || 31 ||		
aṅguṣṭhādikaniṣṭhāntaṃ		
vinyased aṅgapañcakam |		
bhairavān api saṃkalpya	bhairavāṣṭakaṃ kalpitvā	
paraṃ tattvam anusmaret || 32 ||	paratattvam anusmaret	
prāṇāyāmatrayaṃ kāryaṃ		
dehasaṃśuddhikāraṇam |	dehaśuddhyarthakāraṇam	
aśuddhaḥ svamarudrecyaḥ	aśuddham marutaṃ recya	
śuddhenāpūrayet tanum || 33 ||		
kumbhakaṃ recakaṃ kṛtvā		
vyomny ātmānaṃ nidhāpayet |	vyome cātma niyojayet	
khadyotakanibhaṃ sūkṣmaṃ		
karaṇais tu vivarjitam || 34 ||	kāraṇais tu vivarjitam	
kāryeṇaiva vihīnaṃ ca	karaṇaiś ca vihīnaṃ hi	
māyāpradhvastagocaram |		
śivīkāryas tathātmaiva	śivīkāryaṃ tathātmānaṃ	
yathā bhavati tac chṛṇu || 35 ||		
paraṃ bhāvaṃ tu saṃgṛhya	parabhāvaṃ tu saṃgṛhya	
tataḥ śoṣyā tanu priye |	tataḥ śodhyaṃ tanu priye	
saṃhāreṇa yabhinnena	sahāreṇa yabhinnena	f7r
rudrabījayutena ca || 36 ||	rudrabījayutena tu	
tenaiva dahanaṃ kāryam		
ūrdhvādho 'gniyutena ca |	adhordhvāgniyutena ca	
adho viṣṇusamāyukto	adho viṣṇusamāyuktā	
vāyuvarṇaḥ sabindukaḥ || 37 ||	vāyuvarṇasabindukaṃ	
utpūyanakaro hy eṣa	utpūyanakaraṃ hy etat	
plāvane vāruṇaḥ smṛtaḥ |	plāvane vāruṇa smṛtam	

<table>
<tr><td>bindumastakasaṃbhinnaḥ</td><td>bindumastakasaṃbhinnaṃ</td><td></td></tr>
<tr><td>śaktinyāsas tato bhavet || 38 ||</td><td>śaktinyāsaṃ tato nyaset</td><td></td></tr>
<tr><td>ānayet taṃ yathānītaṃ</td><td>ānayetmā yathānīta</td><td></td></tr>
<tr><td>plāvayed amṛtena tu |</td><td>āpyāyed amṛtena tu</td><td></td></tr>
<tr><td>malapradhvastacaitanyaṃ</td><td></td><td></td></tr>
<tr><td>kalāvidyāsamāśritam || 39 ||</td><td>kalāvidyāsamāśṛtam</td><td></td></tr>
<tr><td>rāgeṇa rañjitātmānaṃ</td><td></td><td></td></tr>
<tr><td>kālena kalitaṃ tathā |</td><td></td><td></td></tr>
<tr><td>niyatyā yamitaṃ bhūyaḥ</td><td>niyāmitaṃ nayatyā tu</td><td></td></tr>
<tr><td>puṃbhāvenopabṛṃhitam || 40 ||</td><td>puṃbhāvenopabṛhitam</td><td></td></tr>
<tr><td>pradhānāśayasaṃpannaṃ</td><td>pradhānāśrayabhāpanno</td><td></td></tr>
<tr><td>guṇatrayasamanvitam |</td><td>guṇatrayasamāśṛtaḥ</td><td></td></tr>
<tr><td>buddhitattvasamāsīnam</td><td></td><td></td></tr>
<tr><td>ahaṅkārasamāvṛtam || 41 ||</td><td>ahaṅkārasamāśṛtam</td><td></td></tr>
<tr><td>manasā buddhikarmākṣais</td><td></td><td></td></tr>
<tr><td>tanmātraiḥ sthūlabhūtakaiḥ |</td><td>tanmātrai sthūlabhūtajaiḥ</td><td></td></tr>
<tr><td>praṇavena tu sarvaṃ tac</td><td>praṇavena tu sarve te</td><td></td></tr>
<tr><td>charīrotpattikāraṇam || 42 ||</td><td>śarīrotpattikāraṇāt</td><td></td></tr>
<tr><td>nyaset krameṇa deveśi</td><td>nyaset krameṇa deveśe</td><td></td></tr>
<tr><td>triṃśad ekaṃ ca saṃkhyayā |</td><td>tṛṃśakaṃ parisaṃkhyayā</td><td></td></tr>
<tr><td>ṣaṭtattvī tv ātmasaṃbaddhā</td><td>ṣaṭtattvātmani saṃbandhā</td><td></td></tr>
<tr><td>jñātavyātra varānane || 43 ||</td><td>jñātavyās tu varānane</td><td></td></tr>
<tr><td>pradhānāvaniparyantaṃ</td><td></td><td></td></tr>
<tr><td>śarīraṃ ca vinirmitam |</td><td></td><td></td></tr>
<tr><td>caturviṃśati tattvāni</td><td></td><td></td></tr>
<tr><td>caitanyarahitāni tu || 44 ||</td><td>caitanyaparivarjitāṃ</td><td></td></tr>
<tr><td>draṣṭavyāni varārohe</td><td></td><td></td></tr>
<tr><td>puruṣādhiṣṭhitāni tu |</td><td></td><td></td></tr>
<tr><td>sacetanāni sarvāṇi</td><td></td><td></td></tr>
<tr><td>jñātavyāni sadaiva hi || 45 ||</td><td>jñātavyāni varānane</td><td></td></tr>
<tr><td>pañcaviṃśakam etac ca</td><td>pañcaviṃśakam etaṃ tu</td><td></td></tr>
<tr><td>prākṛtaṃ samudāhṛtam |</td><td></td><td></td></tr>
<tr><td>tato mūrtiṃ nyased devi</td><td></td><td></td></tr>
<tr><td>mūlamantrasulakṣitam || 46 ||</td><td>pūrvamantravilakṣitaṃ</td><td></td></tr>
<tr><td>sakalaṃ bhairavaṃ nyasya</td><td></td><td></td></tr>
<tr><td>dvātriṃśārṇaṃ sulocane |</td><td></td><td></td></tr>
<tr><td>mukhāni kalpayet paścān</td><td>mukhāni vinyaset paścā</td><td>f7vup</td></tr>
<tr><td>mūrdhādicaraṇāvadhi || 47 ||</td><td>mūrdhādi(ṃ)caraṇāvadhiṃ</td><td></td></tr>
<tr><td>vaktrāṇi kalpayet paścād</td><td></td><td></td></tr>
<tr><td>ūrdhvaṃ pūrvaṃ ca dakṣiṇam |</td><td>anupūrvaṃ ca dakṣiṇaṃ</td><td></td></tr>
<tr><td>uttaraṃ paścimaṃ caiva</td><td></td><td></td></tr>
<tr><td>yathāvat pravibhāgaśaḥ || 48 ||</td><td></td><td></td></tr>
<tr><td>kalābhedaṃ yathāpūrvaṃ</td><td>kalābhedaṃ tu pūrveva</td><td></td></tr>
<tr><td>śodhyādhvānaṃ prakalpayet |</td><td></td><td></td></tr>
<tr><td>navatattvaṃ tritattvaṃ ca</td><td></td><td></td></tr>
<tr><td>vidyāṅgā locanatrayam || 49 ||</td><td>vidyāṅgaṃ locanatrayam</td><td></td></tr>
<tr><td>vargātītena kṣurikām</td><td>vargātītena kṣurikā</td><td></td></tr>
<tr><td>ūrdhvādho 'gnipradīpitām</td><td>adhordhvāgnipradīpitaṃ</td><td></td></tr>
<tr><td>ṣoḍaśāntarhatā sā tu |</td><td>ṣoḍaśāntahatā sā tu</td><td></td></tr>
<tr><td>rakṣikā vighnanāśikā || 50 ||</td><td>rakṣikā vighnanāyakā</td><td></td></tr>
<tr><td>navakaṃ kalpayet pūrvaṃ (paścāt Kha)</td><td>navakaṃ kalpya pūrveva</td><td></td></tr>
<tr><td>mūrdhni vaktre ca kaṇṭhake |</td><td>mūrdhe vaktre cakaṇṭhayoḥ</td><td></td></tr>
<tr><td>hṛdaye nābhideśe ca</td><td>hṛdaye nābhiguhye ca</td><td></td></tr>
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<table>
<tr><td>guhya ūrvoś ca jānutaḥ || 51 ||</td><td>ūbhyāṃ jānumaṇḍale</td></tr>
<tr><td>pādāntaṃ caiva vinyasya</td><td>astrāntaṃ caiva vinyasya</td></tr>
<tr><td>svadhyānaguṇasaṃyutam |</td><td></td></tr>
<tr><td>kriyājñāne tathecchā ca</td><td>jñānī tathā cecchā</td></tr>
<tr><td>dakṣe vāme ca madhyataḥ || 52 ||</td><td>dakṣavāmena madhyataḥ</td></tr>
<tr><td>vidyārājaḥ smṛto hy eṣa</td><td>vidyārājaṃ smṛtaṃ hy evam</td></tr>
<tr><td>bhairavo mantranāyakaḥ |</td><td>bhairavaṃ mantranāyakaṃ</td></tr>
<tr><td>niṣkalaṃ tu tathāvāhya</td><td>niṣkalaṃ tu tato bāhyaṃ</td></tr>
<tr><td>aṅgāny evaṃ yathākramam || 53 ||</td><td>aṅgaṃ caiva yathākramam</td></tr>
<tr><td>gandhair dhūpais tathā puṣpair</td><td>gandhapūṣpais tathā dhūpai</td></tr>
<tr><td>vividhair bhakṣyabhojanaiḥ |</td><td></td></tr>
<tr><td>pūjayed devadeveśaṃ</td><td>omitted</td></tr>
<tr><td>manasaiva prakalpitaiḥ || 54 ||</td><td>omitted</td></tr>
<tr><td>ātmānaṃ bhairavaṃ dhyātvā</td><td></td></tr>
<tr><td>tato hṛdyāgam ācaret |</td><td>tato hṛdyāgam ārabhet</td></tr>
<tr><td>nābhau kandaṃ samāropya</td><td></td></tr>
<tr><td>nālaṃ tu dvādaśāṅgulam || 55 ||</td><td>nālordhve dvādaśāṅgulaṃ</td></tr>
<tr><td>hṛdantaṃ kalpayed yāvat</td><td>hṛdantaṃ kalpayet tāvat</td></tr>
<tr><td>tatra padmaṃ vicintayet |</td><td></td></tr>
<tr><td>aṣṭapatraṃ mahādīptaṃ</td><td></td></tr>
<tr><td>kesarālaṃ (sakesaraṃ Kha) sakarṇikam || 56 ||</td><td>keśarālaṃ sakarṇikam</td></tr>
<tr><td>kandaṃ śaktimayaṃ tatra</td><td></td></tr>
<tr><td>nāle vai kaṇṭakās tu ye |</td><td>nāle vai kaṇṭakan tu ye</td></tr>
<tr><td>bhuvanāni ca tāny eva</td><td>bhuvanās te samākhyātā</td></tr>
<tr><td>rudrāṇāṃ varavarṇini || 57 ||</td><td></td></tr>
<tr><td>māyātmako bhaved granthir</td><td>ātmikā bhaved granthi</td></tr>
<tr><td>aśuddhādhvavyavasthitaḥ |</td><td>aśuddhādhve vyavasthitaḥ</td></tr>
<tr><td>vidyāpadmaṃ mahādīptaṃ</td><td></td></tr>
<tr><td>karṇikābījarājitam || 58 ||</td><td>karṇikāyāṃ samanvitaṃ</td></tr>
<tr><td>puṣkarāṇi ca deveśi</td><td>puṣkarās tu sa?mā? devi</td></tr>
<tr><td>tatra vidyeśvarāḥ smṛtāḥ |</td><td>teṣu vidyeśvarā smṛtā f8r</td></tr>
<tr><td>evaṃ dhyātvā mahāpadmaṃ</td><td></td></tr>
<tr><td>sarvadevamayaṃ śubham || 59 ||</td><td></td></tr>
<tr><td>śaktinyāso bhavet pūrvaṃ</td><td>śaktinyāsaṃ bhavet pūrvaṃ</td></tr>
<tr><td>kandaṃ tu tadanantaram |</td><td></td></tr>
<tr><td>aṅkuraṃ nālavinyāsam</td><td></td></tr>
<tr><td>anantaṃ parikalpayet || 60 ||</td><td></td></tr>
<tr><td>tejomayaṃ mahāśubhraṃ</td><td>tejomayaṃ mahāpadma</td></tr>
<tr><td>sphuratkiraṇabhāsvaram |</td><td>sphuratkiṇabhāsvaraṃ</td></tr>
<tr><td>dharmaṃ jñānaṃ ca vairāgyam</td><td>dharmajñānaṃ ca vairāgyaṃ</td></tr>
<tr><td>aiśvaryaṃ ca kramān nyaset || 61 ||</td><td>aiśvaryaṃ ca tathaiva ca</td></tr>
<tr><td>sitaraktapītakṛṣṇā</td><td></td></tr>
<tr><td>āgneyyādīśadiggatāḥ |</td><td>āgneyyādyai *śam*antagā</td></tr>
<tr><td>pādakāḥ siṃharūpās te</td><td>pādakāḥ siṃgharūpās tu</td></tr>
<tr><td>trinetrā bhīmavikramā || 62 ||</td><td></td></tr>
<tr><td>śivaśaktimayā mantrā</td><td></td></tr>
<tr><td>nyastavyā vīravandite |</td><td></td></tr>
<tr><td>adharmājñānāvairāgyam</td><td>adharmajñānavairāgyaṃ</td></tr>
<tr><td>anaiśvaryaṃ ca prāgdiśaḥ || 63 ||</td><td>anaiśvaryaṃ ca prāgditaḥ</td></tr>
<tr><td>uttarāntaṃ niveśyaṃ tu</td><td>uttarāntaṃ niveśeta</td></tr>
<tr><td>gātrakāḥ sitavarṇakāḥ |</td><td>gāttrakā sitavarṇakāḥ</td></tr>
<tr><td>saṃdhānakīlakāś caiva</td><td></td></tr>
<tr><td>atasīpuṣpasaṃnibhāḥ || 64 ||</td><td>atasīpuṣpasaṃnibhāṃ</td></tr>
</table>

vedā yugāś ca te caiva	*omitted*	
jñātavyāḥ kramaśaḥ priye I	*omitted*	
adhaś chādanam ūrdhvaṃ ca	adhaś chadana cordhvaṃ ca	
raktaṃ śuklaṃ vicintayet II 65 II	raktaśukle vicintayet	
madhye tamo vijānīyād		
guṇās tv ete vyavasthitāḥ I		
sitaṃ padmaṃ vijānīyāt	padmaṃ sitaṃ vijānīyāt	
kesarāṇi vicintayet II 66 II	keśarās tu vicintayet	
sitaraktaprapītāni	sitarakta tathā pītā	
mūlamadhyāgradeśataḥ I	mūlamadhyāgrānukramāt	
karṇikā hemasaṃkāśā		
bījāni haritāni tu II 67 II	puṣkarā haritā smṛtā	
vāmāṃ pūrvadale nyasya	vāmā pūrvadale nyasya	
jyeṣṭhāṃ vahnidalāśritām I	jyeṣṭhā vahnisamāśṛtā	
raudrīṃ dakṣiṇapatre tu	raudrī dakṣiṇapatre tu	
kālīṃ nairṛtagocare II 68 II	kālī nairṛtakena tu	
kalavikaraṇīṃ devīṃ	kalavikaraṇī devī	
vinyasyed vāruṇe dale I	vinyased apare dale	
balavikaraṇīṃ devīṃ	balavikaraṇī nyasya	
vāyavyadalam āśritām II 69 II	vāyavyadalam āśritā	
balapramathanīṃ devīm	balapramathanī devī	
uttare viniyojayet	uttare viniveśayet	
sarvabhūtadamanīṃ ca	sarvabhūtadamanī ca	
aiśānyāṃ viniyojayet II 70 II	aiśānyāṃ viniveśayet	
madhye manonmanīṃ devīṃ		f8v
karṇikāyāṃ niveśayet I		
śakracāpanibhaṃ devi		
dhyātavyaṃ śaktimaṇḍalaṃ II 71 II		
madhye sūryasahasrābhāṃ	madhye sūryasahasrābhaṃ	
cintayet tu manonmanīm I	cintayeta manonmanīm	
sūryādhvamaṇḍalaṃ patre	sūryāṅkamaṇḍalaṃ patre	
somaṃ saṃyojya kesare II 72 II	somaṃ vinyasya keśare	
vahnimaṇḍalakaṃ devi		
karṇikāyāṃ niveśayet I		
brahmā viṣṇur haraś caiva	*omitted*	
maṇḍaleṣv adhipāḥ smṛtāḥ II 73 II	*omitted*	
brahmā caturmukho raktaś	brahmā caturmukha raktaṃ	
caturbāhuvibhūṣitaḥ I	caturbāhuvibhūṣitaṃ	
kṛṣṇājinottarīyaś ca	kṛṣṇājinottarīyaṃ ca	
rājīvāsanasaṃsthitaḥ II 74 II	arājīvāsanasaṃsthitaṃ	
kamaṇḍaludharo devi	kamaṇḍaludharaṃ devaṃ	
daṇḍahastas tathaiva ca I	daṇḍahastaṃ tathaiva ca	
akṣamālādharo devaḥ	akṣamālādharaṃ devaṃ	
padmahastaḥ sulocanaḥ II 75 II	padmahastaṃ trilocanaṃ	
dhyātvā patreṣu taṃ nyaset	dhyātvā padmeṣu vinyasya	
sarvakilbiṣanāśanam I		
atasīpuṣpasaṃkāśaṃ	atasīpuṣpasaṃ	
śaṅkhacakragadādharam II 76 II		
pītāmbaradharaṃ devaṃ		
vanamālāvibhūṣitam I		
sphuranmukuṭamāṇikyaṃ	sphuratkiraṇamānikyaṃ	
kiṅkinījālamaṇḍitam II 77 II		
divyakuṇḍaladhartāraṃ	divyakuṇḍaladhārī ca	

garuḍāsanasaṃsthitam I		
dhyātvā viṣṇuṃ mahātmānaṃ		
kesareṣu niveśayet II 78 II	keśareṣu niveśayet	
śaṅkhakundendudhavalaṃ		
śūlahastaṃ trilocanam I		
daśabāhuṃ viśālākṣaṃ		
nāgayajñopavītinam II 79 II		
siṃhacarmaparīdhānaṃ		
śaśāṅkakṛtabhūṣaṇam I	śaśāṅkakṛtaśekharaṃ	
nīlakaṇṭhaṃ vṛṣārūḍhaṃ		
rudraṃ dhyātvā varānane II 80 II		
niveśayet karṇikāyāṃ	karṇikāyā niveśeta	
mahāpātakanāśanam I		
mahāpretaṃ nyaset paścāt		
prahasantaṃ sacetanam II 81 II		
raktavarṇaṃ sutejaskaṃ		
netratrayavibhūṣitam I		
praṇavena nyaset sarvam		
āsanaṃ bhairavasya tu II 82 II		9r
gandhaiḥ puṣpaiḥ samabhyarcya	gandhapuṣpaiḥ samabhy(+++)	
tato mūrtiṃ prakalpayet I		
kadambakusumākārāṃ?		
tuṣārakiraṇatviṣam II 83 II		
mūtyūrdhve bhairavaṃ devaṃ		
sakalaṃ parikalpayet I		
dvātriṃśadvarṇakacitaṃ	dvātriṃśavarṇaracitaṃ	
sphurattaḍidivojjvalam II 84 II		
vaktrāṇi kalpayed devi	tato vaktraṃ nyased devi	
svadhyānena maheśvari I	dhyānena tu maheśvari	
mūrdhādicaraṇaṃ yāvat		
praṇavādinamontataḥ II 85 II	praṇavādinamontikaṃ	
aṣṭātriṃśatkalābhedaṃ	aṣṭātriṃśakalābhedaṃ	
śodhyādhvānaṃ prakalpayet I	śodhyādhvaṃ parikalpayet	
navatattvaṃ tritattvaṃ ca		
navakaṃ bhairavābhidham II 86 II	navakaṃ bhairavaṃ tathā	
vidyāṅgā locanaṃ caiva	vidyāṅgaṃ locanaṃ caiva	
kṣurikāṃ ca prakalpayet I		
śaktitrayaṃ tato nyased	śaktitrayaṃ tato nyasya	
dakṣadigvāmagocare II 87 II	digvidik vāmagocaraṃ	
madhyapradeśe deveśi	madhyapradeśe vinyasya	
tato rūpam anusmaret I		
tripañcanayanaṃ devaṃ		
jaṭāmukuṭamaṇḍitam II 88 II	jaṭāmakuṭamaṇḍitam	
candrakoṭīpratīkāśaṃ		
candrārdhakṛtaśekharam I	candrārdhaṃ kṛtaṃ śekharaṃ	
pañcavaktraṃ viśālākṣaṃ		
sarpagonāsamaṇḍitam II 89 II	sarpegokāsamaṇḍitaṃ	
vṛścikair agnivarṇābhair		
hāreṇa tu virājitam I	hāraiḥ kaṇṭhe virājate	
kapālamālābharaṇaṃ		
khaḍgakheṭakadhāriṇam II 90 II	khaḍgakheṭakadhāriṇīṃ	
pāśāṅkuśadharaṃ devaṃ		
śarahastaṃ pinākinam I		

varadābhayahastaṃ ca	
muṇḍakhaṭvāṅgadhāriṇam ‖ 91 ‖	
vīṇāḍamaruhastaṃ tu	vīṇāḍamaruhastaṃ ca
ghaṇṭāhastaṃ triśūlinam ǀ	
vajradaṇḍakṛtāṭopaṃ	
paraśvāyudhahastakam ‖ 92 ‖	
mudgareṇa vicitreṇa	
vartulena virājitam ǀ	dhṛtena tu virājate
siṃhacarmaparīdhānaṃ	siṃghacarmaparīdhānaṃ
gajacarmottarīyakam ‖ 93 ‖	
aṣṭādaśabhujaṃ devaṃ	
nīlakaṇṭhaṃ sutejasam ǀ	
ūrdhvavaktraṃ maheśāni	
sphaṭikābhaṃ vicintayet ‖ 94 ‖	f9v
āpītaṃ pūrvavaktraṃ tu	
nīlotpaladalaprabham ǀ	
dakṣiṇaṃ tu vijānīyād	dakṣiṇaṃ tu vi ānīyā [t *inserted*]
vāmaṃ caiva vicintayet ‖ 95 ‖	
dāḍimīkusumaprakhyaṃ	
kuṅkumodakasaṃnibham ǀ	
candrārbudapratīkāśaṃ	
paścimaṃ tu vicintayet ‖ 96 ‖	
svacchandabhairavaṃ devaṃ	svacchanda(?ṃ?)bhairavarūpaṃ
sarvakāmaphalapradam ǀ	
dhyāyate yas tu yuktātmā	
kṣipraṃ siddhyati mānavaḥ ‖ 97 ‖	
tataḥ paramabījena	tato paramabījena
paraṃ paramakāraṇam ǀ	
suśāntaṃ niṣkalaṃ devaṃ	
sarvavyāpinirañjanam ‖ 98 ‖	sarvavyāpī nirañjanam
āvāhayet suhṛṣṭātmā	
tava devi vadāmy aham ǀ	
hṛtkaṇṭhatālubhrūmadhya-	hṛtkaṇṭhatālubhrūmūrddhi
nādāntāntasamāśritam ‖ 99 ‖	nāsāntaṃ tu samāśritaṃ
niṣkampaṃ kāraṇātītam	
āvāhya parameśvaram ǀ	
saṃsthāpya vidhivad devam	
aṅgaṣaṭkaṃ tato nyaset ‖ 100 ‖	

caturyugavibhāgena kathayāmi samāsataḥ ||128||
dvividhā rūpasampannāḥ kulajā devatās tathā
mānuṣyāḥ kulajā jñeyās tāsāṃ śṛṇu kulodgatim ||129||
brahmakṣatriyaviṭśūdrakulajāś caiva nāyikāḥ
saptaviṃśatimād varṣād ūrdhvaṃ jānanti tatpadam ||130||
anyasmin kulasaṃbhūtāḥ śākinyo rudramātarāḥ
†sabda†klinne tathā bhīte vyādhibhiḥ paripīḍite ||131||
praharanty upamardena śoṣayanti vasāmiṣam
rūpasya parivartārthe caranty uttamamātaraḥ ||132||
devatāḥ pūrvam ākhyātā mātṛloke pratiṣṭhitāḥ
surasiddhaiḥ samudgītā munibhiś ca tapodhanaiḥ ||133||
pūjyante tatprabhāvena loke pūjābhilāṣiṇaḥ
adhvānaṃ niścalaṃ tāsāṃ rūpaṃ syāc cārubhakṣaṇe ||134||
sā siddhis tat paraṃ sthānaṃ tadarthe golakādaram
eteṣv evaṃ narāḥ kecit kuleṣv evaṃvidhā yadā ||135||
tadaitat padam āpnoti vīrabhāvād anantaram
rudragomatikā nāgī guhā gopamukhā balā ||136||
kekarā kālarātrī ca bhaṭṭā nāgeśvarīti ca
kṛte yuge bhaviṣyanti yoginyaḥ surapūjitāḥ ||137||
mālā durgā śivā caṇḍā vāmanī harṣaṇī prabhā
suparṇā rukmiṇī caiva tretāyāṃ kulamātarāḥ ||138||
harṣatārā suvarṇā ca dvāpare mama yogajāḥ
prabhā mohā tathā śāntā haraṇī pālanī tathā ||139||
vadhubhānvī bhānumatī śrībalā kapilaprabhā
muktā muktāvalī caiva jayā vai bhānunī parā ||140||
kalāv etā bhaviṣyanti tathānyās tu kule kule
haritā gomukhī godhā dhātrī vīranakhī balā ||141||
kalāv etā bhaviṣyanti caṇḍālakulajāḥ striyaḥ
nāmabhir mudritās tv etās tathānyāś ca śivāśivāḥ ||142||
bhaviṣyanti ca bhūtās tu tāsāṃ saṃkhyā na vidyate
mātṛmaṇḍalasaṃbodhāt saṃskārāt tapaso 'tha vā ||143||
prāpnuvanti narāḥ kecit siddhim etām anuttamām

129b ˚sampannāḥ *corr.*: ˚sampannā DN **129c** mānuṣyāḥ *corr.*: mānuṣya˚ DN **130b** ˚kulajāś *corr.*: ˚kulajāḥ DN **130c** sapta˚ *corr.*: sapta˚ DN **131b** śākinyo D : śākinyā N **131c** klinne *corr.*: klinnes D : klinnas N • tathā D : tatho N **132b** śoṣayanti D : śoyanti N **133a** devatāḥ *corr.*: devatā DN **133c** ˚siddhaiḥ D : ˚siddhes N **134d** syāc D : syā N **135c** narāḥ D : nārāḥ N **136a** tadaitat *corr.*: tad etat D : tad eva tat N **136b** anantaram *corr.*: anantarāt DN **137d** yoginyaḥ D : yoginya N **138b** prabhā *corr.*: prabhāḥ DN **140a** ˚bhānvī N : ˚mānvī D **142b** ˚kulajāḥ *corr.*: ˚kulajā DN **142c** mudritās *corr.*: mudratās DN **142d** tathānyāś *corr.*: tathānyā DN **143d** tapaso *em.*: tapase DN **144a** narāḥ *corr.*: narā DN

Appendix 7

Transcription of the colophons

Paṭala 1
D: iti siddhayogīśvare taṃtre prathamaḥ paṭamaḥ
N: iti siddhayogeśvarītantre prathamaḥ paṭalaḥ ‖ 1 ‖

Paṭala 2
D: iti siddheśvarītaṃtre vyāptipaṭale dvitīyaḥ
N: iti siddhayogīśvarītantre vyāptipaṭalaḥ dvitīyaḥ ‖ 2 ‖

Paṭala 3
D: iti siddhayogeśvarīmate śaktitrayoddhāras tṛtīyaḥ paṭalaḥ
N: iti siddhiyogīśvarīmate śaktitrayoddhāras tṛtīyaḥ paṭalaḥ ‖ 3 ‖

Paṭala 4
D: iti siddhayogīśvarīmate vidyāṅgoddhāraś caturthaḥ paṭalaḥ
N: iti siddhayogīśvarīmate vidyāṅgoddhāraḥ caturthaḥ paṭalaḥ ‖ 4 ‖

Paṭala 5
D: iti lokapāloddhāre pañcamaḥ paṭalaḥ
N: iti lokapāloddhāraṣ paṃcamaḥ paṭalaḥ ‖ 5 ‖

Paṭala 6
D: samayapaṭalaḥ ṣaṣṭhaḥ
N: iti samayamaṇḍalaḥ paṭalaḥ ṣaṣṭhaḥ ‖ 6 ‖

Paṭala 7
D: iti siddhayogīśvarītaṃtre saptamaḥ paṭalaḥ
N: iti siddhayogīśvarītantre saptamaṣ paṭalaḥ ‖ 7 ‖

Paṭala 8
D: iti siddhayogeśvarīmate aṣṭamaḥ paṭalaḥ
N: (missing)

Paṭala 9
D: iti navamaḥ paṭalaḥ
N: siddhiyogeśvarī navamaḥ paṭalaḥ ‖ 9 ‖

Paṭala 10
D: iti vidyāvratapaṭale daśamaḥ
N: iti vidyāvratapaṭalaḥ daśamaḥ ‖ 10 ‖

Paṭala 11
D: ekādaśamaḥ paṭalaḥ
N: iti siddheśvarīmate ekādaśamaḥ paṭalaḥ ‖ 11 ‖

Paṭala 12
D: iti dvādaśaḥ paṭalaḥ
N: iti siddhayogīśvarīmate dvādaśamaḥ paṭalaḥ ‖ 12 ‖

Paṭala 13
D: iti trayodaśaḥ paṭalaḥ
N: iti siddhayogīśvaramate trayodaśamaḥ paṭalaḥ || 13 ||

Paṭala 14
D: iti caturdaśaḥ paṭalaḥ
N: (the whole paṭala is missing)

Paṭala 15
D: iti pañcadaśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate pañcadaśamaḥ paṭalaḥ || 15 ||

Paṭala 16
D: iti ṣoḍaśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate ṣoḍaśamaḥ paṭalaḥ || 16 ||

Paṭala 17
D: iti saptadaśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate saptādaśamaḥ paṭalaḥ || 17 ||

Paṭala 18
D: iti aṣṭādaśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate aṣṭādaśamaḥ paṭalaḥ || 18 ||

Paṭala 19
D: iti ekonaviṃśatiḥ paṭalaḥ
N: iti siddhiyogeśvarīmate ekonaviṃśatitamaḥ paṭalaḥ || 19 ||

Paṭala 20
D: iti khecarīcakravyūha viṃśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate khecakravyūha viṃśatimaḥ paṭalaḥ || 20 ||

Paṭala 21
D: bhairavavīrasaṃhitāyām ekaviṃśatimaḥ paṭalaḥ
N: bhairavavīrasaṃhitāyāṃ ekaviṃśatimaḥ paṭalaḥ || 21 ||

Paṭala 22
D: iti yoginīcakranirṇaya dvāviṃśatiḥ paṭalaḥ
N: iti yoginīcakranirṇṇayaṃ dvāviṃśatitamaṣ paṭalaḥ || 22 ||

Paṭala 23
D: iti trayoviṃśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate trayoviṃśatimaḥ paṭalaḥ || 23 ||

Paṭala 24
D: iti cakroddhāraś caturviṃśaḥ paṭalaḥ
N: iti cakroddhāraṇam idaṃ caturvviṃśatimaṣ paṭlaḥ || 24 ||

Paṭala 25
D: iti siddhimaṇḍalavinyāsaḥ pañcaviṃśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate siddhimaṇḍalavinyāsa pañcaviṃśatimaṣ paṭalaḥ || 25 ||

Paṭala 26
D: iti melakākhye ṣaḍviṃśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate melakākhya ṣaḍviṃśatimaḥ paṭalaḥ || 26 ||

Paṭala 27
D: iti sidhayogeśvarīmate saptaviṃśatiḥ paṭalaḥ
N: iti siddhayogeśvarīmate saptaviṃśatimaḥ paṭalaḥ ll 27 ll

Paṭala 28
D: iti siddhayogeśvarīmate aṣṭāviṃśaḥ paṭalaḥ
N: iti siddhayogeśvarīmate aṣṭāviṃśatimaṣ paṭalaḥ ll 28 ll

Paṭala 29
D: siddhayogeśvarīmate ekonatriṃśatiḥ paṭalaḥ
N: iti siddhayogeśvarīmate ekonatriṃśatiṣ paṭalaḥ ll 29 ll

Paṭala 30
D: siddhayogeśvarīmate triṃśatiḥ paṭalaḥ
N: iti siddhayogeśvarīmate triṃśatimaṣ paṭalaḥ ll 30 ll

Paṭala 31
D: siddhayogeśvarītaṃtre ekatriṃśaḥ paṭalaḥ
N: iti siddhayogeśvarītantre ekatriṃśatimaṣ paṭalaḥ ll 31 ll

Paṭala 32
D: iti siddhayogeśvarīmate dvātriṃśatiḥ paṭalaḥ
N: iti siddhayogeśvarīmate dvātriṃśatimaṣ paṭalaḥ ll 32 ll

End of N: nepālavatsare yāte vahniraṃdhrasamudrake anantasiṃhalikhitaṃ siddhayogeśvarīmataṃ ll ll pustakalikhanapariśramattā vidvajjano nānyaḥ l sāgaralaṃghanakhedaṃ hanumān ekaḥ paraṃ vetti ll ll

Appendix 8 – The SYM in the Tantrāloka

The context of the citation below is the discussion on knowledge obtained without any prescribed means (*anupāya*). Abhinavagupta points out that the SYM teaches this self-illuminating knowledge to be difficult to obtain even by the Mantras and the Lords of Mantras. Vidyā and Vidyeśvara are synonyms of Mantra and Mantreśvara, as other passages (e.g. 15.309-312) show. Interestingly, Jayaratha does not cite the SYM, but gives only a passage from the *Mālinīvijayottara* also referred to by Abhinavagupta, which is not traceable in the editions.

The SYM most probably did not teach the Upāyas in the way Abhinavagupta reads the text. The knowledge referred to was probably the knowledge of the doctrine of the SYM. The reference to Vidyās and Vidyeśvaras is also suspect, for one would rather expect Vidyādharas and similar creatures to intend to learn this doctrine. That the Devas, Brahma, Śukra and the Dānavas were interested (at least in the topic of immortality) is seen from 11.2. However, the reference of Abhinavagupta as it stands cannot be traced in our recension.

1.243
tat svaprakāśaṃ vijñānaṃ vidyāvidyeśvarādidibhiḥ /
api durlabhasadbhāvaṃ śrī**siddhātantra** ucyate

The next reference is somewhat problematic. The first verse definitely refers to the SYM, and Abhinavagupta implies that perfect knowledge is taught under such (inferior) forms as worship and initiation in the SYM. This agrees with his view that the teaching of the SYM is the ritualist version of the Kaula or Pratyabhijñā teaching that final release is obtained through knowledge. This representation of the doctrine of the SYM does correspond to the actual teaching of the text, which is indeed ritualist. However, the next two verses in the *Tantrāloka* teach the way in which different forms of worship are in a hierarchical relation, supreme knowledge being at the top of the hierarchy. Although both the context and Jayaratha's introductory words (*tad eva paṭhati*) suggest that the passage is from the SYM, it seems to contradict very much the doctrine of the SYM. The situation becomes even more confused with Jayaratha's citation of *Mālinīvijayottara* 11.2 (unidentified in the edition) just before the two verses in question. Since he quotes the *Mālinīvijayottara*, the words *tad eva paṭhati* may refer to the *Mālinīvijayottara* and not the SYM. In fact, the content of the verses suits better the *Mālinīvijayottara* – but I have not been able to trace the citation in the editions. To conclude, it seems that the citation by Abhinavagupta closed with an *iti* after the mention of the SYM is indeed a passage from the long redaction of the SYM; but the passage also shows that there may be important doctrinal differences between the short and long redaction, the latter being less ritualist.

Moreover, Jayaratha's understanding of *yogīśvaras* (instead of *yogeśvaras*) is to be noted here. He probably also read the title of the SYM as *Siddhayogīśvaramata* (as printed in the edition of the *Tantrāloka* throughout), contrary to the interpretation and reading adopted in this edition.

2.41-43.
etattattvaparijñānaṃ mukhyaṃ yāgādi kathyate /
dīkṣāntaṃ vibhunā śrīmat**siddhayogīśvarīmate** //
sthaṇḍilād uttaraṃ tūraṃ tūrād uttarataḥ paṭaḥ /
paṭād dhyānaṃ tato dhyeyaṃ tataḥ syād dhāraṇottarā //

tato 'pi yogajaṃ rūpaṃ tato 'pi jñānam uttaram /
jñānena hi mahāsiddho bhaved yogīśvaras tv iti //

Jayaratha: ... jñānena hi yoginām apīśvaraḥ syād ity arthaḥ ...

The following is a condensed reference (Jayaratha says: *tad evārthadvāreṇa paṭhati*) to speculations on the letters of the Alphabet in the SYM . The full text is quoted in the commentary. Although the passage is not found in the Nepalese recension, the idea that by recognising the mantraness of all utterences one can master everything connected to speech does not seem alien to the doctrine of the short version of the SYM. The style of the passage is, however, very different and less condensed than that of our text.

3.220-225
nirūpito 'yam arthaḥ śrīsiddhayogīśvarīmate /
sātra kuṇḍalinī bījaṃ jīvabhūtā cidātmikā //
tajjaṃ dhruvecchonmeṣākhyaṃ trikaṃ varṇās tataḥ punaḥ /
ā ity a-varṇād ityādi yāvad vaisargikī kalā //
kakārādisakārāntā visargāt pañcadhā sa ca /
bahiś cāntaś ca hṛdaye nāde 'tha parame pade //
bindur ātmani mūrdhāntaṃ hṛdayād vyāpako hi saḥ /
ādimāntyavihīnās tu mantrāḥ syuḥ śaradabhravat //
guror lakṣaṇam etāvad ādimāntyaṃ ca vedayet /
pūjyaḥ so 'ham iva jñānī bhairavo devatātmakaḥ //
ślokagāthādi yatkiṃcid ādimāntyayutaṃ tataḥ /
tasmād vidaṃs tathā sarvaṃ mantratvenaiva paśyati //

Jayaratha cites:

yā sā kuṇḍalinī sātra jagadyoniḥ prakṛtitā /
tuṭirūpā tu sā jñeyā jīvabhūtā jagaty api //
bījarūpā samākhyātā cidrūpāpi prakīrtitā /

[iti. mātreti apapāṭhaḥ – na hy anena kaścid apy āgamiko 'rthaḥ saṃgrāhyo vartate yad artho 'yam etatprayogaḥ, pratyutāsaṃgatārthatvam asādhuśabdatvaṃ ca prasajyate – ity alaṃ bahunā...]

śaktitrayasamudbhūtis tato varṇasamudbhavaḥ.
.....

akārāj jāta ākāra ikārādī iti smṛtaḥ /
ūkāraś ca ukārāt syād ṛkārāc ca napuṃsakam //
ekāra ai-svaraś caiva okāra aukāra eva ca /
aṃkāraś ca anusvāraḥ aḥ visarga iti smṛtaḥ //
....
kakārādisakārāntā dvātriṃśat tā kalāḥ smṛtāḥ /
....
tad evaṃ bindur uddiṣṭo vyāpnuvan sa jagat sthitaḥ /
aṣṭātriṃśatkalābhedād bindumālā vyavasthitā //
bindunākramitāḥ sarve ādimāntyayutāḥ smṛtāḥ /
...
bāhyātmā tu bhaved eko hy antarātmā dvitīyakaḥ /
tṛtīyo hṛdayātmā tu nādātmā tu caturthakaḥ //
evam ete mahāvīre pañcamaḥ paramātmakaḥ /
binduḥ pañcavidho devi hṛdkaṇṭhe tu lalāṭake //

nāsānte ca tathā cānte bindus tenaiva vyāpakaḥ /
....
ādimāntyavihīnās tu mūlayonim ajānataḥ /
na te siddhikarā mantrā niṣphalāḥ śaradabhravat //
khapuṣpaṃ niṣphalaṃ yadvac chaśakasya viṣāṇakam /
vandhyāyāḥ prasavo devi klībasya dravam eva ca /
agnimuktā yadā viprās tadā ete tu niṣphalāḥ /
ādimāntyavihīnāni mantrāṇi ca tathaiva ca //
niṣphalāni bhavanty evaṃ pibato mṛgatṛṣṇikām /
...
ādiṃ caiva tathā cāntyam ācāryo yas tu vindati /
sa bhaved yogisaṃghasya pūjyaḥ pūjyataro bhave //
acchidraṃ tasya kurvanti kurvanti ca anugraham /
varaṃ tasya prayacchanti putravat pālayanti ca //
pūjyaḥ sarvatra jāyeta ahaṃ devi yathā tava /
sa jñānī vai varārohe sa bhavet sādhakottamaḥ //
sarveṣām uttamaḥ prokto daivajñaḥ sarvasiddhidaḥ /
sa yatiḥ paṇḍitaś caiva bhairaveśaḥ prakīrtitaḥ //
....
ślokagāthā tathā vṛttaṃ gītakaṃ vacanaṃ tathā /
stutir vai daṇḍakaṃ caiva ādimāntyayutā yadā //
te 'pi mantrā bhavanty eva kiṃ punas tadgrahasya tu /

Āhnika 4 has a series of references to the SYM when discussing how one can obtain knowledge and mantras. The first instance where the SYM is referred to is after the statement that one can obtain authority over the scriptures through various practices. (4.53-54) This is followed first by citations of the scriptures referred to, one attributed to the *Brahmayāmala* by Jayaratha (4.57cd-58), but shown to belong probably to the *Sarvavīra* by Prof. Sanderson (cf. p. xli of the Introduction). The latter has close parallels in the SYM (22.23 and 28.40)

4.53-54.
bhāvanāto 'tha vā dhyānāj japāt svapnād vratād dhuteḥ /
prāpnoty akalpitodāram abhiṣekaṃ mahāmatiḥ //
śrīmadvājasanīye śrīvīre śrībrahmayāmale /
śrī**siddhāyām** idaṃ dhātrā proktam anyatra ca sphuṭam //

4.57c-58 (Jayaratha: ... śrībrahmayāmalagranthaṃ paṭhati)
mātṛmaṇḍalasaṃbodhāt saṃskārāt tapasaḥ priye //
dhyānād yogāj japāj jñānān mantrārādhanato vratāt /
saṃprāpyaṃ kulasāmānyaṃ jñānaṃ kaulikasiddhidam //

This is followed by the assertion that the only charateristic of the guru is knowledge, and that those who possess it can have their initiation directly form the deity in case there is no guru to perform it. This raises the question that this assertion seems to allow one to learn mantras from books, which is forbidden by the scriptures. The unattributed citation by Jayaratha is from the SYM.

Jayaratha:
'svayaṃgṛhītamantrāś ca kliṣyante cālpabuddhayaḥ'

Abhinavagupta argues that if the learning of mantras is without fault, then it is allowed by scriptures to learn them from books.

nāsānte ca tathā cānte bindus tenaiva vyāpakaḥ /
....
ādimāntyavihīnās tu mūlayonim ajānataḥ /
na te siddhikarā mantrā niṣphalāḥ śaradabhravat //
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Abhinavagupta argues that if the learning of mantras is without fault, then it is allowed by scriptures to learn them from books.

4.66 Abhinavagupta
mate ca pustakād vidyādhyayane doṣa īdṛśaḥ /
ukto yas tena taddoṣābhāve 'sau na niṣiddhatā //

Jayaratha adds that in spite of the general statement that one should not learn mantras from books due to their lack of vigour there, there are some to whom this vigour shines forth. Then he points out that the following verse is taken from the SYM.

Jayaratha: tatratyam eva grantham paṭhati
4.67-68
mantradravyādiguptatve phalaṃ kim iti codite /
pustakādhītavidyā ye dīkṣāsamayavarjitāḥ //
tāmasāḥ parahiṃsādi vaśyādi ca caranty alam /
na ca tattvaṃ vidus tena doṣabhāja iti sphuṭam //

Although Abhinavagupta paraphrases the passage freely, Jayaratha gives a full citation, which is partly identified in our recension:

kathitaṃ gopitaṃ tebhyas tasmāl lekhyaṃ na pustake / [cf. SYM 28.44cd]
guruvaktrāt tu labhyeta anyathā na kadācana //

In fact, it may be another passage of the SYM (1.7-14) referred to here by Abhinavagupta, which tells us that Devī asks Bhairava why he has made the mantras uneffective, to which Bhairava replies that people practised them without observing the appropriate rules. Abhinavagupta's paraphrase changes the focus of the passage. For while the SYM emphasises the importance of the guru and his possession by Rudraśakti, which renders the mantras powerful, Abhinavagupta's version stresses the role of knowledge, which is more important than having a guru. Moreover, his version seems to condemn practitioners of black magic, while nothing of that sort is said or implied in the SYM (on the contrary, the problem in the SYM is that the mantras are not capable of peforming such acts).

Jayaratha adds another line – also from the SYM – on the protection of mantras. Although it is repeatedly said in our SYM that one should protect the doctrine / mantras well, the line is not found in our recension. Abhinavagupta closes the reference by pointing out that reading mantras from books and lack of initiation are mutually related.

Jayaratha cites:
'svamantrarakṣaṇaṃ yatnāt sarvadā kārayet sudhīḥ'

4.69ab
pūrvaṃ padayugaṃ vācyam anyoyaṃ hetuhetumat /

Jayaratha: ... yataḥ pustakādhītavidyā ato dīkṣāsamayavarjitāḥ, yataś ca dīkṣāsamayavarjitāḥ ataś ca pustakādhītavidyā iti.

Both references below seem to be made to the doctrine of the Mata and not to the SYM. (Gnoli understands both to refer to the SYM) For it is the esoteric system of the Mata – related to the doctrine of the Kaula Parātriṃśikā by Abhinavagupta – which rejects all external observances such as the rules of conduct (Samayas), while the SYM gives a set of them in 6.45 ff.

4.262c-263b
samayādiniṣedhas tu mataśāstreṣu kathyate //

nirmaryādaṃ svasaṃbodhaṃ saṃpūrṇaṃ buddhyatām iti /

4.269c-270b
etac ca mataśāstreṣu (etat= svasaṃtānacakrapūjanam) niṣidhaṃ khaṇḍanā yataḥ /
akhaṇḍe 'pi pare tattve bhedenānena jāyate //

Jayaratha: na hi akhaṇḍe pare tattve kācana evaṃvidhā heyopādeyarūpā khaṇḍanā yujyeta.

The next reference mentions Kuṇḍalinī, and that all ritual action is to be performed in harmony with the breath. Although something to this effect is taught in 29.6, Jayaratha's quotation from the SYM is not traced.

7.39c-40b
japahomārcanādīnāṃ prāṇasāmyam ato vidhiḥ //
siddhāmate kuṇḍalinīśaktiḥ prāṇasamonmanā /

Jayaratha:
kuryān prāṇasamaṃ japyaṃ homaṃ prāṇasamaṃ kuru /
evaṃ prāṇasamā śaktiḥ kuṇḍalākhyā manonmanī //

All the quotations below attributed to the SYM on the structure of the universe are untraced, the topic being completely neglected in the short recension.

8.41cd-43ab
siddhātantre tu pātālapṛṣṭhe yakṣīsamāvṛtam //
bhadrakālyāḥ puraṃ yatra tābhiḥ krīḍanti sādhakāḥ /
tatas tamas taptabhūmis tataḥ śūnyaṃ tato 'hayaḥ //
etāni yātanāsthānaṃ gurumantrādidūṣiṇām /

Jayaratha citing ad 41cd-43ab:

pātālordhvaṃ bhaved bhadraṃ bhadrakālīgṛhaṃ śubham /
yakṣiṇīnāṃ tu sarvāsāṃ nāyikā saṃprakīrtitā //
catuṣṣaṣṭiḥ sahasrāṇi yakṣiṇīnāṃ purāṇi tu /
tatra koṭiśataṃ yāvat kanyānāṃ tu pure pure //
krīḍanti sādhakās tatra taiḥ sārdhaṃ tu mahābalāḥ /
jñātvā tu yakṣiṇīkalpaṃ siddhayogīśvarīmate //
....
tasyordhvaṃ ca punar lakṣaṃ tamaś caivātidussaham /
taptāṅgāranibhā bhūmis taptapāṣāṇadīpitā //
...
tasyordhvaṃ ca na kiṃcit syād yāval lakṣāś caturdaśa /
punar nāgālayaṃ caivam anantabhayakārakam //
kṛṣṇanāgasahasrais tu lakṣadhā parivāritam /
...
mātṛdrohī pitṛdrohī gurudrohī ca bhrūṇahā /
bālahantā vrajaty atra strīvyaṅge ca mahāpaśuḥ //
tiṣṭhate yāvat pātāle mantramārgasya dūṣakaḥ //

8.115-117
siddhātantre 'tha garbhābdes tīre kauśeyasaṃjñitam /

maṇḍalaṃ garuḍas tatra siddhapakṣasamāvṛtaḥ //
krīḍanti parvatāgre te nava cātra kulādrayaḥ /
tata uṣṇodakās triṃśan nadyaḥ pātālagās tataḥ //
caturdiṅnaimirodyānaṃ yoginīsevotaṃ sadā /
tato merus tato nāgā meghā hemāṇḍakaṃ tataḥ //

Jayaratha citing the SYM:

garbhodasya pare tīre kauśeyaṃ nāma maṇḍalam /
tatra tiṣṭhati deveśo garutmāṃś ca samāvṛtaḥ //
siddhapakṣasahasrais tu tattulyabaladarpitaiḥ /
tiṣṭhanti parvatāgre te krīḍamānā muhur muhaḥ //

....
hulahālavarakrodhāḥ koṭako mūlaparvataḥ /
rodhako vāmanaḥ kāṇḍo vijñeyāḥ kulaparvatāḥ //

....
parvatānte punas triṃśan nadyo yojanavistarāḥ /
uṣṇodakāḥ smṛtās tās tu pātālatalanimnagāḥ //

....
punas tadāpagātīre vanaṃ naimerapuṣpakam /
tatra krīḍanti deveśi yoginyo baladarpitāḥ //

....
vanasya bāhyasya bhūmiḥ sarvataḥ saṃvyavasthitā /
śuṣkā jalavihīnā tu punar bhūmis tu ratnajā //
diṅmātaṅgasamākīrṇā samantāt pariśodhitā /
vāraṇā bahavo yatra merumandarasannibhāḥ //

....
tatas tān apy atikramya utthitas tu mahācalaḥ /
hariścandra iti khyāto valayākārasaṃsthitaḥ //

...
tatra sannihitā meghāḥ saṃvartādyā mahāravāḥ /

...
punas tad dṛśyate cāṇḍaṃ kāñcanaṃ cātibhāsvaram /

8.184-185
siddhātantre tu hemāṇḍāc chatakoṭer bahiḥ śatam /
aṇḍānāṃ kramaśo dvidviguṇaṃ rūpyādiyojitam //
teṣu krameṇa brahmāṇaḥ saṃsyur dviguṇajīvitāḥ /
kṣīyante kramaśas te ca tadante tattvam ammayam //

Jayaratha cites:

ūrdhvaṃ kālānalaṃ nāma brahmāṇḍaṃ dviguṇaṃ sthitam /
tāvad yāvac chataṃ pūrṇam aṇḍānāṃ brahmaṇāṃ tathā //
vṛddhis (vṛdvis *ed*) teṣu smṛtā devi dviguṇā vīravandite /
dviguṇaṃ ca bhaved āyuḥ prathamāt padmajanmanaḥ //
adhunā saṃpravakṣyāmi aṇḍānāṃ nāmagocaram /
kāñcanaṃ kālasaṃjñaṃ ca vetālaṃ ca mahodaram //

... Jayaratha: ityādi

gahvaraṃ śatamaṃ viddhi sarveṣām upari sthitam / Jayaratha: ityantam. Tathā:

...
prathamaṃ kāñcanaṃ proktaṃ raukmaṃ caiva dvitīyakam /

tāmraṃ ca lohajaṃ caiva kramād eva vyavasthitāḥ //
mahākalpe kṣayaṃ yānti sadevāḥ sapitāmahāḥ /
antarākṣīyate hy ekaṃ mahākalpaśate śate //
tāvad yāvat sthitaṃ śeṣaṃ gahvaraṃ tu mahāṇḍakam /
mahākṣaye kṣayas tasya sāmānyenaiva lupyate //

Although the line below mentions the SYM, the subsequent argument seems much more sophisticated on the cause and effect relationship between Tattvas than one would expect from a scripture. Moreover, Jayaratha does not give any citation, and we may conclude that Abhinavagupta's paraphrase is probably quite different from what the actual text had.

9.7
tatraiṣāṃ darśyate dṛṣṭaḥ **siddhayogīśvarīmate** /
kāryakāraṇabhāvo yaḥ śivecchāparikalpitaḥ //

The citation below has been traced and quoted ad loc. (SYM 1.12-14)

11.81cd-82ab
tad uktaṃ varadena śrī**siddhayogīśvarīmate** //
tena guptena guptās te śeṣā varṇās tv iti sphuṭam /

Jayaratha cites:

dṛṣṭvā saṃskāravirahaṃ manujānāṃ samantataḥ /
vibhedaṃ samayānāṃ ca kṛtavanto narādhamāḥ //
sarveṣām eva mantrāṇām ato vīryaṃ pragopitam /
tena guptena te guptāḥ śeṣā varṇās tu kevalāḥ //
guptavīryā mahādevi vidhināpi prayojitāḥ /
tenaite na prasiddhyanti japtāḥ koṭiśatair api //

I understand the following two references not to be to the SYM, but to the doctrine of the Mata.

Although the first is identified as the doctrine of the SYM by Jayaratha, it seems to contradict the ritualism of the SYM, and the lack of quotation by Jayaratha is supicious. The passage states that the Mata and some other teaching(s) attribute success to the mental recitation of the mantra and nothing else. The same idea is found in Abhinavagupta's interpretation of *Parātriṃśikā* 33ab (*kṛtapūjāvidhiḥ samyak smaran bījaṃ prasidhyati*), which he understands in a somewhat distorted way to mean that worship is performed by the mere rememberance of the mantra. He mentions that the Mata teaches the same (*śrīmataśāstreṣv evam eva*). Thus, in the reference below he probably understands the Parātriṃśikā by saying °*ādi*. Another possible attribution – suggested by Prof Sanderson – is to the *Picumata-Brahmayāmala*; but I have not identified a similar passage.

15.156cd-157ab
uktaṃ ca parameśena na vidhir nārcanakramaḥ /
kevalaṃ smaraṇāt siddhir vāñchiteti matādiṣu //

(Jayaratha wrongly: matādiṣu iti śrīsiddhāmatādau)

The next reference also seems to be made to the Mata (identified as the SYM by Gnoli); for the ritualist SYM would never be placed above the Kula and the Krama. Jayaratha's unattributed citation does not solve the problem, but perhaps points to the fact that the context is Kaula and not Bhairava / Tāntrika here. Nevertheless, the powerful quality of wine probably would also be recognised by the author(s) of the SYM, which states that alcohol should not be despised (6.45cd).

15.169cd-170ab
ataḥ kulakramottīrṇatrikasāramatādiṣu //
madyakādambarīśīdhudravyāder mahimā param /

(Jayaratha's unattributed citation: na nadyo madhuvāhinyo na palaṃ parvatopamam / strīmayaṃ na jagat sarvaṃ kutaḥ siddhiḥ kulāgame?)

The next possible reference with the unusual compound *Matayāmale* has been discussed in Sanderson (1986:184) and identified as the *Picumata-Brahmayāmala*. Here Abhinavagupta tell us how far the throne of the deity reaches down according to different traditions. Since the word is in the singular, it seems likely that it refers to one text or tradition – that of the *Brahmayāmala* – and not two, i.e. Mata and Yāmala. However, the compound may also be understood as a collective singular meaning two traditions. This interpretation is supported by the fact that otherwise this is the only occurrence of Matayāmala denoting simply Yāmala, and that if the *Picumata-Brahmayāmala* is meant here, then it would have been easier and more natural to refer to the full title as Abhinavagupta does it elsewhere: *Brahmayāmala*. The latter solution would not violate the metre either. Therefore, the possibility of a Mata and the (*Brahma-*)*Yāmala* being meant here cannot be ruled out. In that case, the Mata must be identical with the tradition of the Mata; for the Trika's throne is supposed to reach down to Unmanā. As it has been shown in Sanderson (1086:185ff), this interpretation of the Trika's throne is Abhinavagupta's own, without any clear scriptural support. Thus by understanding that the *Mālinīvijayottara*'s throne reaches down to that level, he must have implied the same interpretation for the SYM (again probably without any clear support from the text). Moreover, the fact that he puts the Yāmala and the Mata in the same group does not mean that the two traditions really agreed on this point. One cannot be sure about the exact position of the Mata, either, but the hierarchy established below probably does not reflect specific prescriptions on visualisation in any case. Just as the *Mālinīvijayottara* did not prescribe anything as specific as Abhinavagupta's interpretation about how far the throne reaches down, the even less ritualist Mata may have also left this detail unspecified. This probably gave enough space for Abhinavagupta to create a hierarchy which suited his exegetical system.

15.319cd-320ab
vidyākalāntaṃ siddhānte vāmadakṣiṇaśāstrayoḥ /
sadāśivāntaṃ samanāparyantaṃ matayāmale //
unmanāntam ihākhyātam ity etat paramāsanam /

The following citation by Jayaratha on visualisation is not found in our SYM, although the last verse is almost identical with 6.33. In his commentary, Jayaratha argues that both Abhinavagupta's and the SYM's texts should read *sārdhākṣaradvayīm* referring to the installation of the mantra deity Aparā, for otherwise *dvayīm* would refer to the installation of Mālinī and Mātṛkā, and thus Abhinavagupta would not mention a

second but a third or fourth mantra deity in verse 323ab. Moreover, the installation of these deities is performed at a higher level. I have nevertheless cited the verse according to the edition. N.b. : in the commentary ad 321, Jayaratha's text also reads *sārdhākṣarāṃ dvayīm*. (*atra ca sārdhākṣarām iti paṭhitvā dvayīṃ Mātṛkāṃ Mālinīṃ ca nyasyed iti na vācyam. evaṃ hi atra aunmanasya paṅkajatrayasya vācakam abhihitaṃ syāt. athātmākhyāṃ dvitīyāṃ parikalpayet ity atra ca tṛtīyāṃ caturthīṃ veti pāṭho bhavet, siddhātantre ca saikārṇetyādinā vakṣyamāṇena granthena ca paunaruktyaṃ prasajed iti alaṃ gurvāgamasaṃpradāyaśūnyaiḥ saha saṃlāpena.*)

15.321-323ab
tatrāsane purā mūrtibhūtāṃ sārdhākṣarāṃ dvayīm //
nyasyed vyāptṛtayety uktaṃ **siddhayogīśvarīmate** /
sadāśivaṃ mahāpretaṃ mūrtiṃ sārdhākṣarāṃ yajet /
mahatvena parām ūrdhve gandhapuṣpādibhis tv iti //
vidyāmūrtim athātmākhyāṃ dvitīyāṃ parikalpayet /

Jayaratha cites:
ūrdhvataś ca bhavet padmaṃ vidyeśvaradalacchadam /
īśvaraṃ karṇikāmūle sādākhyaṃ pretarūpiṇam //
sārdhākṣaradvayīṃ devīṃ mūrtibhūtāṃ pradāpayet /
svamantroccāramārgeṇa aṅgaṣaṭkasamanvitām //
ūrdhvatas tu parāṃ devīṃ paratvena pradāpayet /
tatas tu gandhapuṣpais tu dīpadhūpapavitrakaiḥ //
vastrai ratnādibhir bhaktyā pūjayeta vidhānavit /

The following citation is found in a slightly longer passage, with some minor differences in SYM 6.25-31. The identification of Parā with Kālasaṃkarṣiṇī is of course Abhinavagupta's interpretation. The triple nature of deities pointed out here by Abhinavagupta as frightening, peaceful and mixed is analysed in the context of the Yoginī taxonomy in the chapter *Goddesses and their supernatural powers* in the Introduction.

15.332-334ab
kālasaṃkarṣiṇī ghorā śāntā miśrā ca sarvataḥ /
siddhātantre ca saikārṇā parā devīti kīrtitā //
parā tu mātṛkā devī mālinī madhyagoditā /
(J. athaiva arthadvāreṇa śrīsiddhātantragranthaṃ paṭhati:)
madhye nyasyet sūryarucim sarvākṣaramayīṃ parām //
tasyāḥ śikhāgre tvaikārṇāṃ tasyāś cāṅgādikaṃ tv iti /

Jayaratha cites:
madhyame vinyased devīṃ sarvākṣaramayīṃ śubhām /
sphuratsūryāyutaprakhyāṃ dyotayantīm idaṃ jagat // (=6.26)
tasyāḥ śikhāgre vinyasyet parām ekākṣarāṃ śubhām / (cca 6.27 a+d)
utkṛṣṭasphaṭikaprakhyāṃ samantād amṛtasravām //
āpyāyanakarīṃ devīṃ parāṃ siddhipradāyikām / (cca 6.28)
nyastvā tasyāḥ śikhāgre tu tato 'ṅgāni prakalpayet // (cca 6.31ab)

Below is a vague reference to the infinite number of circles of Yoginīs described in the SYM. The subject of most of the SYM is indeed the Yoginīcakras.

16.4cd
asaṃkhyacakrasaṃbandhaḥ **śrīsiddhādau** nirūpitaḥ //

According to the next quotation, the SYM teaches that the sense faculties have a double, pure-and-impure nature / division. I have not found anything referring to this; and Jayaratha does not cite any passage, which may indicate that he could not identify the reference either. Moreover, Abhinavagupta's reading of the title is slightly odd and may be corrected to *Siddhayogeśvarīmate*. The separated form is Aiśa, and is not very likely to have been employed by Abhinavagupta. (He does not use it anywhere else.)

17.114
ity evaṃ dvividho bhāvaḥ śuddhāśuddhaprabhedataḥ /
indriyāṇāṃ samākhyātaḥ **siddhayogīśvare mate** //

The reference below is on a subject unmentioned in the short recension of the SYM: initiation at death. Abhinavagupta claims that the SYM teaches the same as the *Dīkṣottara* on this topic. Jayaratha does not cite the SYM.

19.22-23-24ab
śrīmaddīkṣottare tv eṣa vidhir vahniputīkṛtaḥ /
haṃsaḥ pumān adhas tasya rudrabindusamanvitaḥ //
śiṣyadehe niyojyaitad anudvignaḥ śataṃ japet /
utkramyordhvanimeṣeṇa śiṣya itthaṃ paraṃ vrajet //
eṣa eva vidhiḥ śrīmat**siddhayogīśvarīmate** /

The context of the following citation is initiation with visible effects such as levitation, which can only be produced by ritual initiation. The reference has not been traced in the SYM, but it seems to be a general statement about the SYM rather than a quotation.

20.11
jñānaṃ svapratyayaṃ yasmān na phalāntaram arhati /
dhyānādi tu phalāt sādhyam iti **siddhāmatod**itam //
(Jayaratha: phalād iti nirbījakaraṇādisādhanāt)

The reference below to the SYM's teaching on initiation without the presence of the initiate recurs in Kṣemarāja's commentary ad *Netratantra* 18.119ab ff, where he cites the passage. The topic is not mentioned in the short recension.

21.11cd(-12)
śrīmṛtyuñjaya**siddhādau** tad uktaṃ parameśinā //
adīkṣite nṛpatyādāv alase patite mṛte /
bālāturastrīvṛddhe ca mṛtoddhāraṃ prakalpayet //

Uddyota ad Netratantra 18.119ab
... śrī**siddhāyāṃ** tu
antimaṃ tu bhavet pūrvaṃ tat kṛtvāntimam ādikam /
saṃhṛtyaikaikam iṣṭir yā sāntyeṣṭir dvitayī matā //
pūjādhyānajapapluṣṭasamaye na tu sādhake /
piṇḍapātād ayaṃ muktaḥ khecaro vā bhavet priye //

ācārye tattvasampanne yatra tatra mṛte sati /
antyeṣṭir naiva vidyeta śuddhacetasya mūrdhani //
mantrayogādibhir ye tu māritā narakeṣu te /
kāryā teṣām ihāntyeṣṭir guruṇātikṛpālunā //

The next reference to scripture supporting that disciples can go from one guru to another in search for knowledge does not seem to form part of the SYM's doctrine. The reference seems more likely to belong to the Mata, which saw itself as surpassing other systems, and perhaps was encouraging initiates of other systems to 'convert'. However, as Jayaratha points out, disciples were supposed to ask permission to leave their guru and could not really fly from one guru to another like bees from flower to flower, as Abhinavagupta describes the situation. Abhinavagupta's version reflects perhaps his own experience. Jayaratha cites only the passage stating that permission is to be sought to leave one's guru.

22.45-46ab
uktaṃ ca śrī**mate śāstre** tatra tatra ca bhūyasā /
āmodārthī yathā bhṛṅgaḥ puṣpāt puṣpāntaraṃ vrajet //
vijñānārthī tathā śiṣyo guror gurvantaram iti /

Jayaratha: atra ca iyān viśeṣo yat pūrvagurvājñayā gurvantaraṃ vrajed iti. Tad uktaṃ:
kiṃtu gurvājñayā gacchet taṃ guruṃ na parityajet /
na siddhis tadgurutyāgāt koṭijāpād bhaved api – iti.

The following references and citation on the characteristics of the guru – who should know the sixfold initiation and should not refuse to initiate out of pride – are from the long recension of the SYM and have not been traced in the short version.

23.5
yo na vedādhvasandhānaṃ ṣoḍhā bāhyāntarasthitam /
sa gurur mocayen neti **siddhayogīśvarīmate** //

23.28d-30
...**siddhātantre** tad ucyate

J: tatratyam eva granthaṃ paṭhati :
yathārtham upadeśaṃ tu kurvann ācārya ucyate /
na cāvajñā kriyākāle saṃsāroddharaṇaṃ prati //
na dīkṣeta guruḥ śiṣyaṃ tattvayuktas tu garvataḥ /
yo 'sya syān narake vāsa iha ca vyādhito bhavet /

The citation on Antyeṣṭi by Abhinavagupta below is again from the long recension, also cited by Kṣemarāja ad *Netratantra* 18.118. Variants in the latter are noted in brackets.

24.6-10ab
śrī**siddhātantra**kathito vidhir eṣa nirūpyate /
antimaṃ yad (tu) bhavet pūrvaṃ tatkṛtvāntimam ādimam //
saṃhṛtyaikaikam iṣṭir yā sāntyeṣṭir dvitayī matā /
pūjādhyānajapāpluṣṭasamaye na tu sādhake //

piṇḍapātādayaṃ muktaḥ khecaro vā bhavet priye /
ācārye tattvasampanne yatra tatra mṛte sati //
antyeṣṭir naiva vidyeta śuddhacetasya mūrdhani /
....
mantrayogādibhir ye ca māritā narake tu te (ye tu māritā narakeṣu te)//
kāryā teṣām ihāntyeṣṭir guruṇātikṛpālunā /

The following two and a half verses are not cited in the *Netratantroddyota*, but may still belong to the same passage:

24.10cd-12
na maṇḍalādikaṃ tv atra bhavec chmaśānike vidhau //
kecit tad api kartavyam ūcire pretasadmani /
pūjayitvā vibhuṃ sarvaṃ nyāsaṃ pūrvavad ācaret //
saṃhārakramayogena caraṇān mūrdhapaścimam /
tathaiva bodhayed enaṃ kriyājñānasamādhibhiḥ //

The first reference below makes it clear that Śrāddha was not treated in detail even in the long recension. Jayaratha's citation has not been traced. The second passage on *nāḍicāraṇa* has not been located either. The subject is completely omitted in the short recension.

25.2ab
siddhātantre sūcito 'sau mūrtiyāganirūpaṇe /

J. cites 'mṛtakasya gṛhe vātha kartavyaṃ vīrabhojanam' ... 'śrāddhapakṣe tu dātavyam'

25.19-21ab
atha vacmaḥ sphuṭaṃ śrīmat**siddhāyāṃ** nāḍicāraṇam (*siddhāyām* em. Gnoli : *siddhaye* ed.)

(Jayaratha: arthadvāreṇa paṭhati:)

yā vāhayitum iṣyeta nāḍī tām eva bhāvayet //
bhāvanātanmayībhāve sā nāḍī vahati sphuṭam /
yad vā vāhayituṃ yeṣṭā tadaṅgaṃ tena pāṇinā //
āpīḍya kukṣiṃ namayet sā vahen nāḍikā kṣaṇāt /

The next reference is probably a paraphrase of SYM 1.11ff, teaching that mantras should not be written in books, and that they are not effective if not taken from a guru. In verse 24, however, Abhinavagupta reverses this injuction by saying that those who can obtain the vigour of mantras even from books are as good as initiated.

26.22-23ab (-24ab)
lipisthitas tu yo mantro nirvīryaḥ so 'tra kalpitaḥ /
saṃketabalato nāsya pustakāt prathate mahaḥ //
pustakādhītavidyāś cety uktaṃ **siddhāmate** tataḥ /
ye tu pustakalabdhe 'pi mantre vīryaṃ prajānate //
te bhairavīyasaṃskārāḥ proktāḥ sāṃsiddhikā iti

The next reference is more likely to come from a scriptural source of the Mata than from the SYM. The passage describes the way in which one is to discard the remnants of offerings; and the Mata prescribes that it should be done in a way that does not raise doubt / suspicion in other people, possibly without others seeing it (verse 73). The expression describing the performer as 'one who is intent on the opening up of the contraction which is doubt' seems to be too Kaula to be attributed to the SYM. (Cf. e.g. the Kaula initiation according to the Ānandeśvara by giving the impure Caru to the initiand, who gains full purification if he takes it without doubt / hesitation (*śaṅkā*). *Tantrāloka* 29.198cd ff.)

26.74-75ab
śrīman**matamahāśāstre** tad uktaṃ vibhunā svayam /
(J: tad eva āha:)
svayaṃ tu śaṅkāsaṃkocaniṣkāsanaparāyaṇaḥ //
bhavet tathā yathānyeṣāṃ śaṅkā no manasi sphuret /

The following long reference and citation on the desireable characteristics of a skull is untraced in the short recension, and the detailed manner of the description is rather uncharacteristic of it.

27.25-28ab
śrī**siddhātantra** uktaṃ ca tūralakṣaṇam uttamam /
ekādikacatuṣkhaṇḍe gomukhe pūrṇacandrake //
padmagorocanāmuktānīrasphaṭikasaṃnibhe /
ekādipañcasadrandhravidyārekhānvite śubhe //
na rūkṣavakraśakaladīrghanimnasabinduke /
ślakṣṇayā vajrasūcyātra sphuṭaṃ devīgaṇānvitam //
sarvaṃ samālikhet pūjyaṃ sarvāvayavasundaram /

Jayaratha:
ādau tāvat parīkṣeta kapālaṃ lakṣaṇānvitam /
ekakhaṇḍe dvikhaṇḍe vā trikhaṇḍe vā suśobhane //
catuṣkhaṇḍe gomukhe pūrṇacandrasamaprabhe /
padmābhe rocanābhe vā nīrābhe mauktikaprabhe //
pravālābhendranīlābhe śuddhasphaṭikasaṃnibhe /
vidyārekhāsamāyukte ekarandhre dvirandhrake //
tricatuṣpañcake vātha kartavyaṃ śubhalakṣaṇam /
rūkṣe jarjarite krūre vakre dīrghe kṛśodari //
bindubhiḥ khacite nimne na kadācit kṛtiṃ kuru /
jñātvā lakṣaṇasaṃśuddhaṃ kapālaṃ sārvakāmikam //
tatra cordhvapuṭe kāryā pratimā yā manaḥsthitā /
turyāṃśe tu kṛte kṣetre tadante vṛttam ālikhet //
vṛttānte tu punar vṛttaṃ punar madhyaṃ tribhāgikam /
tasya madhye punaḥ padmaṃ jñātvā cakre yathā tathā //
madhye devīṃ ca vā devaṃ yoginībhiḥ parīvṛtam /
ślakṣṇayā vajrasūcyā ca kāryā caivāṅgakalpanā //

The following references to the so-called Mūrtiyāga (worship of embodiments of deities) of the SYM cannot be identified in the short recension. The worship of circles of deities (*cakrayāga*) is however present everywhere in the text from chapter 13.

28.60cd-61ab
tatrānuyāgasiddhyartham cakrayāgo nirūpyate //
mūrtiyāga iti prokto yaḥ śrīyogīśvarīmate /

28.75cd-76ab (J: taś ca jñāninam eva āśritya mūrtiyāgaṃ kuryād ity āha)
tasmād pradhānyataḥ kṛtvā guruṃ jñānaviśāradam //
mūrtiyāgaṃ caret tasya vidhir **yogīśvarīmate** /

No passage dealing with the following two Mudrās has been identified in the short recension of the SYM.

28.93cd-94-96ab
pātrābhāve punar bhadraṃ vellitāśuktim eva ca //
pātre kurvīta matimān iti **siddhāmate** kramaḥ /
dakṣahastena bhadraṃ syād vellitā śuktir ucyate //
dakṣahastasya kurvīta vāmopari kanīyasīm /
tarjanyaṅguṣṭhayogena dakṣādho vāmakāṅgulīḥ //
niḥsandhibandhau dvāvitthaṃ vellitā śuktir ucyate /

Jayaratha cites:
atra pātravidhir nāsti tataḥ kuryād amuṃ vidhim /
bhadraṃ vellitaśuktir vā pānaṃ vai tatra śasyate //
dakṣiṇena bhaved bhadraṃ hastena parameśvari /
dvābhyāṃ caiva tu kartavyā velliśuktir mahāphalā //
dakṣiṇe yā kaniṣṭhā tāṃ kṛtvā vāmasya copari /
hastasya tu varārohe tarjanyaṅguṣṭhayogataḥ //
kṛtvā vāmasya cāṅgulyo dakṣiṇādho vyavasthitāḥ /
niḥsandhi velliśaktiṃ tu kṛtvā pānaṃ prasiddhyati //

The following two references and citations must both be from the SYM mentioned only in verse 111 at the end. The first passage prescribes seven performances of the worship of deities called Mūrtiyāga, which gradually lead to the ability to employ the powers of Mothers; while the second lists a number of auspicious dates for the performance of Mūrtiyāgas. The closing lines of Abhinavagupta (110cd-111ab) however surely state something the SYM did not as the lack of the passage in Jayaratha's citation also shows, namely that by the performance of the Mūrtiyāga on the appropriate dates one can gain Samaya initiation even without a maṇḍala.

28.102-104ab
jānanti prathamaṃ gehaṃ tatas tasya samarthatām /
balābalaṃ tataḥ paścād vismayante 'tra mātaraḥ //
tato 'pi saṃnidhīyante prīyante varadās tataḥ /
devīnām atha nāthasya parivārayujo 'py alam //
vallabho mūrtiyāgo 'yam ataḥ kāro vipaścitā /

Jayaratha cites:
prathame mūrtiyāge tu veśma jānanti sādhake /
dvitīye tasya sāmarthyaṃ tṛtīye tu balābalam //
caturthe vismayaṃ yānti devi tā mātaraḥ svayam /
pañcame tasya gatvā tu viśanti gṛhamadhyataḥ //

ṣaṣṭhe tu prītim āyānti saptame tu varapradāḥ /
vāñchitaṃ tasya dāsyanti āyur ārogyasampadaḥ //

28.106cd-111
pratipracchrutisaṃjñe ca caturthī cottarātraye //
haste ca pañcamī ṣaṣṭhī pūrvāsv atha punar vasau /
saptamī tatparā pitrye rohiṇyāṃ navamī tathā //
mūle tu dvādaśī brāhme bhūtāśvinyāṃ ca pūrṇimā /
dhaniṣṭhāyām amāvasyā so 'yam ekādaśātmakaḥ //
arkāditrayaśukrānyatamayukto 'py aharganaḥ /
yogaparveti vikhyāto rātrau vā dina eva vā //
yogaparvaṇi kartavyo mūrtiyāgas tu sarvathā /
yaḥ sarvān yogaparvākhyān vāsarān pūjayet sudhīḥ //
mūrtiyāgena so 'pi syāt samayī maṇḍalaṃ vinā /
ity eṣa mūrtiyāgaḥ **śrīsiddhayogīśvarīmate** //

Jayaratha cites:
navamī rohiṇīyoge puṣye caiva caturdaśī /
haste ca pañcamī jñeyā mūle tu dvādaśī bhavet //
śravaṇe pratipat siddhā caturthī cottarātraye /
pūrvāsu siddhidā ṣaṣṭhī māghāsu punar aṣṭamī //
aśvinyāṃ pūrṇimā jñeyā vasunā saptamī smṛtā /
dhaniṣṭhāyām amāvāsyā jñātvā caivaṃ varānane //
some śukre tathāditye budhe caivātha lohite /
kartavyaṃ vāragaṇanam ...

The next reference in the passage on Pavitrakavidhi states that the topic is in fact not discussed in the SYM.

28.113
athocyate śivenoktaḥ pavitrakavidhiḥ sphuṭaḥ /
śrīratnamālātriśiraḥśāstrayoḥ sūcitaḥ punaḥ //
śrī**siddhā**ṭanasadbhāvamālinīsāraśāsane /

Jayaratha: sūcita iti śrīsiddhādau sākṣād anabhidhānāt.

Although the SYM prescribes the worship of the guru with the deitites in 6.49cd, the following list of occasions has not been found.

28.423cd-424ab
dīkṣābhiṣekanaimittavidhyante gurupūjanam //
aparedyuḥ sadā kāryaṃ **siddhayogīśvarīmate** /

The following reference to the SYM is in a list of scriptures prescribing the so-called Ādiyāga, involving a Dūtī. *Siddhā* in the list is probably meant for *Siddhayogeśvarīmata*, but Jayaratha must have found the reference too obvious to comment upon (most other titles are given in the commentary). Nevertheless, it seems unlikely that a Kaula rite of this kind was meant in the SYM. The reference must be a slightly loose one with the intention to include a tantric / bhairavic Trika scripture in the list of Kaula ones, perhaps alluding to the prescription of the worship of Yoginīs in

general, which is indeed part of the doctrine of the SYM. The SYM is not cited elsewhere in this chapter of the *Tantrāloka*, which may also show that its grouping with the Kaula texts here is due to exegetical intentions rather than actual doctrinal similarity.

29.164-166ab
ādīyate yataḥ sāraṃ tasya mukhyasya caiṣa yat /
mukhyaś ca yāgas tenāyam ādiyāga iti smṛtaḥ //
tatra tatra ca śāstre 'sya svarūpaṃ stutavān vibhuḥ /
śrīvīrāvalihārdeśakhamatārṇavavartiṣu //
śrīsiddhotphullamaryādahīnacaryākulādiṣu /

(J. then cites one of them, probably the Nirmaryāda)

30.25
After the description of the Parāparā mantra in the *Tantrāloka*, Abhinavagupta writes the following (30.25cd-26ab): There also exists a placement of a circle of deities described in the *Siddhayogeśvarīmata*, where each deity corresponds to a letter [in the Parāparā mantra]; it is too long to be described here (*pratyekavarṇago 'py uktaḥ siddhayogeśvarīmate // devatācakravinyāsaḥ sa bahutvān na lipyate*) In the commentary, Jayaratha adds that 'the circle of deities means that of forty, as it is said there...' (*devatācakreti catvāriṃśad-saṃkhyākasya yad uktaṃ tatra*) He then quotes the *Siddhayogeśvarīmata*, but the passage is missing from both of our manuscripts. This citation listing each deity with the corresponding letter from the Parāparā mantra is given below.

praṇave bhairavo devaḥ karṇikāyāṃ vyavasthitaḥ |
akāre utphullanayanā ghokāre pīnapayodharā ||
rekāre tvaṣṭṛrūpā tu hrīḥkāre vyāghrarūpikā |
pakāre siṃharūpā tu rakāre pānaniratā ||
tataś caiva kramāyātā makāre rākṣasī tathā |
ghokāre māṃsabhakṣī tu rekāre tu raṇāśinī ||
retovahā ca huṃkāre ghokāre nirbhayā smṛtā |
rakāre ghoradaśanā rūkāre rururundhatī ||
krameṇaitās tu vinyasya pekāre priyavādinī |
haḥkāre ugrarūpā tu ghokāre nagnarūpinī ||
rakāre raktanetrī tu mukāre caṇḍarūpinī |
khikāre pakṣirūpā tu bhīkāre bharaṇojjvalā ||
makāre māraṇī proktā bhīkāre ca śivā smṛtā |
vinyasyaitāḥ kramāyātāḥ ṣakāre śākinī smṛtā ||
ṇekāre yantralehā tu vakāre vaśakārikā |
makāre kāladamanā pikāre piṅgalī smṛtā ||
vakāre vardhanī caiva hekāre himaśītalā |
rukmiṇī ca rukāreṇa rukāreṇa halāyudhā ||
vahnirūpā rakāreṇa tejorūpā rakārajā |
phakāre yonirūpā tu ṭakāre pararūpinī ||
huṃkāre hutavahākhyā haḥkāre varadāyikā |
phakāreṇa mahāraudrā ṭakāre pāśadāyikā ||

The following discussions on the Maṇḍala are not found in the short recension.

31.7cd-9ab
ekasmāt prabhṛti proktaṃ śatāntaṃ maṇḍalaṃ yataḥ //
siddhātantre maṇḍalānāṃ śataṃ tatpīṭha ucyate /

yat tanmadhyagataṃ mukhyaṃ maṇḍalānāṃ trayaṃ smṛtam //
madhyaśūlaṃ tritriśūlaṃ navaśūlam iti sphuṭam /
J:... uktam iti arthāt siddhātantre eva. yad uktam :
adhunā maṇḍalaṃ pīṭhaṃ kathyamānaṃ śṛṇu priye /
maṇḍalānāṃ śataṃ proktaṃ siddhātantre varānane //
teṣāṃ nāmāni vakṣyāmi śṛṇuṣvaikāgramānasā /
maṇḍalānāṃ varārohe śataṃ yāvad anukramāt //
iti upakramya
hāhārāvaṃ ghanaṃ ruddhaṃ sāmayaṃ citrakaṇṭakam /
ityādi
madhyaśūlaṃ tritriśūlaṃ navaśūlaṃ tathaiva ca //
iti madhyam
aśvamedhasamāyuktaṃ maṇḍalānāṃ śataṃ matam /
ity antam //

The wording of the reference below suggests the Abhinavagupta reads a Krama type of Pūjā into the SYM (*sūcitam*), therefore there is probably no passage to be identified in the text of the SYM.

31.53cd: tatra tat pūjayet samyak sphuṭam kramacatuṣtayam
31.54
ity etat kathitaṃ gupte ṣaḍardhahṛdaye pare /
ṣaṭke proktaṃ sūcitaṃ śrī**siddhayogeśvarī**mate //
(Then reads the Trikahṛdaya)

The following prescription concerning the two types of maṇḍala can be identified in 6. 12 ff and 8.11 ff (the first is the Triśūla one, the second is the initiation maṇḍala with the lotus in the middle).

31.58cd-59
sthānāntare 'pi kathitaṃ śrī**siddhātantra**śāsane //
kajaṃ madhye tadardhena śūlaśṛṅgāṇi tāni tu /
śūlāṅkaṃ maṇḍalaṃ kalpyaṃ kamalāṅkaṃ ca pūraṇe //

The description of the Trident maṇḍala is not found in such a detailed way in our text.

31.60-61
atha śūlābjavinyāsaḥ śrīpūrve triśiromate /
siddhātantre trikakule devyāyāmalamālayoḥ //
yathoktaḥ sāraśāstre ca tantasadbhāvaguhyayoḥ /
tathā pradarśyate spaṣṭaṃ yady apy uktakramād gataḥ //

31.155-163
Abhinavagupta:
śrī**siddhāyāṃ** śūlavidhiḥ prāk kṣetre caturaśrite /
hastamātraṃ tridhā sūryān navakhaṇḍam yathā bhavet // 155 //
madhye śūlaṃ ca tatretthaṃ
J:
caturaśrite kṣetre sarvataḥ sūryād iti aṅguladvādaśakaṃ varjayitvā tridhā hastaparimāṇaṃ trihastaṃ kṣetraṃ gṛhṇīyāt yathā etat trir vibhajanād eva hāstikanavabhāgātmakaṃ syāt / tatra ca itthaṃ vakṣyamāṇagatyā madhye triśūlaṃ kuryād iti śeṣaḥ

madhyam eva vibhajati

Abhinavagupta:

madhyabhāgaṃ tridhā bhajet /
navabhiḥ koṣṭhakair yuktaṃ tato 'yaṃ vidhir ucyate // 156 //
madhyabhāgatrayaṃ tyaktvā madhye bhāgadvayasya tu /
adhastād bhrāmayet sūtraṃ śaśāṅkaśakalākṛti // 157 //
ubhayato bhrāmayet tatra (hyperm!) yathāgre hākṛtir bhavet /
koṭyāṃ tatra kṛtaṃ sūtraṃ nayed rekhāṃ tu pūrvikām // 158 //
aparadvārapūrveṇa tyaktvāṅgulacatuṣṭayam /
rekhāṃ vināśayet prājño yathā śūlākṛtir bhavet // 159 //
śūlāgre tv ardhahastena tyaktvā padmāni kārayet /
adhaḥ śṛṅgatrayaṃ hastamadhye padmaṃ sakarṇikam // 160 //

J: tam ekahastaparimāṇamadhyabhāgaṃ navabhiḥ koṣṭhakair yuktaṃ tridhā vibhaktaṃ santaṃ dvidhā bhajet, sarvataḥ ṣoḍhā vibhajet caturaṅgulaiḥ ṣaṭtriṃśatā koṣṭhakair yuktaṃ kuryād ity arthaḥ / ayam iti vakṣyamāṇaḥ / tam eva āha madhyetyādi / tatra madhyād adhastanaṃ bhāgatrayaṃ tyaktvā brahmapadam avalambya ubhayor api pārśvayor bhāgadvayasya madhye tu dvitīye marmaṇi·hastaṃ niveśya adhastād ardhacandrākāraṃ sūtram arthāt prāguktavat dvir bhrāmayet / tatrāpi agre madhyasūtrāt pūrvatas tṛtīye marmaṇi hastaṃ niveśya śaśāṅkaśakalākṛti antarmukham ūrdhvagatyā bhāgadvayasya madhye bhrāmayet yathā dvikubjākāraḥ saṃniveśaḥ syāt / tatra ca pārśvadvayavartinyāṃ hākṛtau koṭyām ādyantarūpāsu koṭiṣu kṛtebhyaḥ saṃśleṣitebhyaḥ sūtrebhyaḥ pārśvadvayasūtre pūrvikāṃ prāṅnavakhaṇḍīkaraṇakālakalpitāṃ rekhāṃ madhyaśṛṅgasūtre tu paścimadvārābhimukhyena vakṣyamāṇadṛśā uparitananavabhāgasya ardhahastaṃ yāvat nayet / katham ity āha tyaktvetyādi / antarvartiśaśāṅkaśakalāgrakoṭisamutthāṃ rekhāṃ mūlād aṅgulacatuṣṭayaṃ tyaktvā vināśayet yathāyathaṃ svaprajñābalena hrāsayet yena śṛṅgāṇāṃ tīkṣṇāgratā jāyeteti śṛṅgatrayasiddhiḥ / tataś ca ardhahastena vartite śūlāgre arthād uparitanam ardhahastam eva tyaktvā arthāt prāgvat dvādaśāṅgulaṃ padmatrayaṃ kuryāt śṛṅgatrayasya adhaḥ punar hāstikaṃ padmaṃ bhavet //
evaṃ triśūlasya vartanām abhidhāya daṇḍasya api āha:

Abhinavagupta:
mukhāgre dhārayet sūtraṃ tribhir hastais tu pātayet /

J: madhyaśṛṅgamukhāgre sūtraṃ paristhāpya tribhir hastaiḥ pātayet parivarjitabāhyadvādaśābgulāntaṃ yāvat madhyato nayet / evaṃ dairdhyam abhidhāya vaipulyam āha:

Abhinavagupta:
madhye cordhvaṃ tataḥ kuryād adhastād aṅguladvayam // 161 //
rekhādvayaṃ pātayeta yathā śūlaṃ bhavty api /
adhobhāgādibhiś cordhvaṃ tatra rekhā prapadyate // 162 //
samīkṛtya tataḥ sūtre ūrdhve dve evam eva tu /

J: evaṃ sthānatraye aṅguladvayāntarālaṃ dvayoḥ pārśvayoḥ rekhādvayaṃ kuryāt yena sarvataḥ sāmyena adhomadhyabhāgābhyāṃ saha ūrdhvaṃ samīkṛtya rekhā prapadyate, tatas tathaiva dve ūrdhve sūtre pātayeta yathā sadaṇḍaṃ śūlaṃ sampadyate //
na ca evaṃ madhyapadmasya daṇḍena ācchādanaṃ kāryam ity āha

Abhinavagupta:
madhyaṃ padmaṃ pratiṣṭhāpyaṃ śūlādhastād yaśasvini // 163 //

J: atha ca caturviṃśatidhā vibhakte kṣetre prāguktavat sarvaṃ dvārādi vartanīyam, bhagavatā punar ardhacandropayogini eva madhyahaste prādhānyāt bhāgaparikalpanā kṛtety āstām //

The list of six Yoginīs of the Trika below can be found in SYM 29.13.

33.2
viśvā tadīśā hāraudrī vīranetry ambikā tathā /
gurvīti ṣaḍare devyaḥ śrīsiddhāvīradarśitāḥ // (J. cites only MVU)

The 36th Āhnika gives a detailed account of the mythical transmission of the SYM (*āyātikrama*). Although no citations can be identified, our text has a short version in Paṭala 32. The list of names Dakṣa etc referred to in verse 3 and cited by Jayaratha ad loc. can be found in SYM 28.

36.1-7ab
āyātir atha śāstrasya kathyate 'vasarāgatā /
śrīsiddhādivinirdiṣṭā gurubhiś ca nirūpitā /
bhairavo bhairavī devī svacchando lākulo 'nurāt // 1 //
gahaneśo 'bjajaḥ śakro guruḥ koṭyapakarṣataḥ /
navabhiḥ kramaśo 'dhītaṃ navakoṭipravistaram // 2 //
etais tato guruḥ koṭimātrāt pādaṃ vitīrṇavān /
dakṣādibhyaḥ ubhau pādau saṃvartādibhya eva ca // 3 //
pādaṃ ca vāmanādibhyaḥ pādārdhaṃ bhārgavāya ca /
pādapādaṃ tu bālaye pādapādas tu yo 'paraḥ // 4 //
siṃhāyārdhaṃ tataḥ śiṣṭād dvau bhāgau vinatābhuve /
pādaṃ vāsukināgāya khaṇḍāḥ saptadaśa tv amī // 5 //
svargād ardhaṃ rāvaṇe 'tha jahre rāmo 'rdham apy ataḥ /
vibhīṣaṇamukhād āpa guruśiṣyavidhikramāt // 6 //
khaṇḍair ekānnaviṃśatyā vibhaktaṃ tad abhūt tataḥ /

J cites:
bhairavād bhairavīṃ prāptaṃ siddhayogīśvarīmatam /
tataḥ svacchandadevena svacchandād lākulena tu //
lakuleśād anantena anantād gahanādhipam /
gahanādhipater devi deveśaṃ tu pitāmaham //
pitāmahena indrasya indreṇāpi bṛhaspateḥ /
koṭihrāsāc chrutaṃ sarvaiḥ svacchandādyair mahābalaiḥ //
....
śeṣaṃ kumārikādvīpe bhaviṣyati gṛhe ....
....
tatra bṛhaspatiḥ śrīmāṃs tasmin vyākhyām athārabhe /
....
dakṣaś caṇḍo hariścaṇḍī pramatho bhīmamanmathau /
śakuniḥ sumatir nando gopālo 'tha pitāmahaḥ //
śrutvā tantram idam devi gatā yogīśvarīmatam /
koṭimadhyāt sphuṭaṃ tais tu pādam ekaṃ dṛḍhīkṛtam //
saṃvartādyais tu vīreśair dvau pādau cāvadhāritau /
vāmanādyair varārohe jñātaṃ bhairavi pādakam //
avāpyārdhaṃ tataḥ śukro balinandas tadardhakam /
siṃhas tadardham evaṃ tu garuḍo lakṣamātrakam //
lakṣārdhaṃ tu mahānāgaḥ pātālaṃ pālayan prabhuḥ /
vāsukir nāma nāgendro gṛhītvāpūjayat sadā //

tadā tasya tu yac cheṣaṃ tat sarvaṃ duṣṭacetasā /
apahṛtya gato laṅkāṃ rāvaṇo devakaṇṭakaḥ //

.....
tad evam āgataṃ martye bhuvanād vāsavasya tu /
pāramparyakramāyātaṃ rāvaṇenāvatāritam //
tato vibhīṣaṇe prāptaṃ tasmād dāśarathiṃ gatam /

....
khaṇḍair ekonaviṃśais tu prabhinnaṃ śravaṇārthibhiḥ /
navakoṭyāntagaṃ yāvat siddhayogīśvarīmatam //

....
36.7cd-10
khaṇḍaṃ khaṇḍaṃ cāṣṭakhaṇḍaṃ proktapādādibhedataḥ //
pādo mūloddhārāv uttarabṛhaduttare tathā kalpaḥ /
sāṃhitakalpaskandāv anuttaraṃ vyāpakaṃ tridhā tisraḥ //
devyo 'tra nirūpyante kramaśo vistāriṇaiva rūpeṇa /
navame pade tu gaṇanā na kācid uktā vyavacchidāhīne //

J cites:

pādo mūlaṃ tathoddhāra uttaraṃ bṛhaduttaram /
kalpaś ca saṃhitā caiva kathitā tava suvrate //
kalpaḥ skandaṃ varārohe samāsāt kathayāmi te /
pādaḥ śatārdhasaṃkhyāto mūlaṃ ca śatasaṃkhyayā //
uddhāraṃ dviguṇaṃ viddhi caturdhā tūttaraṃ matam /
apareyaṃ varārohe ardhākṣaravivarjitā //
evam uttaratantraṃ syāt kathitaṃ mūlabhairave /
yadāparā varārohe ṣaḍbhir bhāgair vivarjitā //
tadā bṛhottaraṃ tu syād amṛtākṣravarjanāt /
akṣarāṇāṃ śataṃ nāma paribhāṣā nigadyate //
kalpaḥ sahasrasaṃkhyātas tv aparāyā yaśasvini /
dvāṣaṣṭyaiva ca ślokānāṃ sahasrāṇi caturdaśa //
tadā sā saṃhitā jñeyā siddhayogīśvare mate /
kalpaskandaḥ purākhyātaḥ kalpād dviguṇito bhavet //
evaṃ tantravibhāgas tu mayākhyātaḥ suvistarāt /

36.10
rāmāc ca lakṣmaṇas tasmāt siddhās tebhyo 'pi dānavāḥ /
guhyakāś ca tatas tebhyo yogino nṛvarās tataḥ //

J cites:

vibhīṣaṇena rāmasya rāmeṇāpi ca lakṣmaṇe /
lakṣmaṇena tu ye proktās teṣāṃ siddhis tu hīnatā //
siddhebhyo dānavā hrasvā dānavebhyaś ca guhyakaiḥ /
guhyakebhyo yogibhiś ca yogibhyaś ca narottamaiḥ //
samprāptaṃ bhairavād īśāt (eśāt ed.) tapasogreṇa bhairavi /

J adds: evaṃ śrīsiddhātantranirdiṣṭaṃ āyātikramam abhidhāya ...

The last reference places the SYM in the canon of the Vidyāpīṭha, stating that it is the most important tradition of that branch, and that the *Mālinīvijayottara* is the essence of the SYM.

37.24cd-25ab
vidyāpīṭhapradhānaṃ ca **siddhayogīśvarīmatam** //
tasyāpi paramaṃ sāraṃ mālinīvijayottaram /

Appendix 9 – The Brahmayāmala on the Tantras of the Vidyāpīṭha

(189v1-190r3)

vidyāśritāni yāni syu vidyāpīṭhas varānane /
mantrāśṛtāni yāni syu mantrapīṭhā tathaiva ca //
mudrāśṛtāni yāni syu mudrāpīṭhās tu suvrate /
maṇḍalāpīṭhakāni syu maṇḍalaṃ pīṭha ucyate //
vinirgatāni tantrāni kriyābhedena caiva hi /

svacchandabhairavaṃ devi krodhabhairavam eva ca //
unmattabhairavaṃ devi tathā caivograbhairavaḥ /
kapālībhairavaṃ caiva tathā oṃkārabhairavaḥ //
śekharaś ca tathā caiva vijayabhairavam eva ca /
rudrayāmalam anyaṃ ca tathā *ca skanda*yāmalam (ca skanda° *em*: caikanda° *ms*) //
brahmayāmalakaṃ caiva viṣṇuyāmalam eva ca /
yamayāmalakaṃ cānyaṃ vāyuyāmalam eva ca //
kuverayāmalaṃ caiva indrayāmalam eva ca /
bhairavāṣṭaṣṭam etad dhi vidyāpīṭhād vinirgatam //
yāmalāni tathā cāṣṭau nirgatāni na saṃśayaḥ /
caturbhedavibhinnāni śṛṇuṣvekāgramānasā //
catuṣkaṣaṭkabhedas tu saptakaṃ navakaṃ tathā /
prapañcayoginījālaṃ yoginījālam eva ca //
yoginīhṛdayañ caiva siddhā vai mantramālinī /
aghoreśī tathā caiva aghoreśvarim eva ca //
krīḍāghoreśvarī caiva lākinīkalpam eva ca /
mārī caiva mahāmārī ugravidyāgaṇas tathā //
bahurūpo dvidhā caiva aghorāstraṃ tathaiva ca /
tantrāny etāni deveśi vidyāpīṭhād vinirgatāḥ //

vāmayā preritenātha vāma<va>ktreṇa caiva hi /
śuddhāśuddhavimiśreṣu catuṣkā sṛtakāni tu //
sanmohaś ca tathā proktaṃ bhavā caiva nayottaram /
śaukraś caiva tathā proktaṃ vāmasrotrād vinirgatam //
eteṣāṃ bahavo bhedāḥ saṃśṛtā nirgame sthitāḥ /

Works Consulted

Abbreviations

KSTS = Kashmir Series of Texts and Studies; NAK = National Archives, Kathmandu
IFI = Institut Français de Pondichéry

Sanskrit Sources

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Abhidhānottara or *Abhidhānottarottara(-tantra)* NGMPP A-141/3 (=D), NGMPP V-113/4 (=V), NGMPP A 138/6 (=N). I have also used an unpublished critical edition of paṭala 38 (*lāmālakṣaṇa*) by Prof. Sanderson, with a comparison with the *Siddhayogeśvarimata*. Prof. Sanderson used NAK Ms E 15505 for his edition.

Jayadrathayāmala, NAK 5-4650 (ṣaṭkas 1 & 2) ; 5-722 (ṣaṭka 3) ; 1-1468 (ṣaṭka 4 A 151-16)

Tantrasadbhāva, D= NAK 5-1985. N= NAK 5-445

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Brahmayāmala NAK Ms. No. 3-370

Svacchandatantra NAK Ms. No. 1-224

Svāyaṃbhuvasūtrasaṃgraha M = ed. Mysore 1930; P = Transcript No. 39 at the Institut Français de Pondichéry; N = NAK 1-348. A draft edition of some passages by Prof Sanderson has been used.

Siddhāntasārapaddhati of Bhojadeva. NAK Ms. No. 1-363 and NAK 5-743 A draft edition of some passages by Prof Sanderson has been used.

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